ISSN 2229-547X VIDEHA

⠧⠊⠙⠑⠓ ३६२ ⠍ ⠁⠰⠅ १५ ⠚⠝⠧⠗⠔ २०२३ (⠧⠗⠈⠯ १६ ⠍⠜⠎ १८१ ⠁⠰⠅ ३६२)

(⠧⠊⠙⠑⠓ www⠲videha⠲co⠲in )

⠧⠊⠙⠑⠓ ⠍⠌⠹⠊⠇⠔ ⠎⠜⠓⠊⠞⠈⠽ ⠜⠝⠈⠙⠕⠇⠝:
⠍⠜⠝⠥⠯⠔⠍⠊⠓ ⠎⠰⠎⠈⠅⠐⠗⠞⠜⠍⠈



⠧⠊⠙⠑⠓-⠏⠈⠗⠹⠍ ⠍⠌⠹⠊⠇⠔ ⠏⠜⠟⠊⠅ ⠔-⠏⠞⠈⠗⠊⠅⠜

⠎⠍⠈⠏⠜⠙⠅: ⠛⠚⠑⠝⠈⠙⠈⠗ ⠺⠜⠅⠥⠗⠲



⠅ ⠏⠕⠹⠊⠅ ⠗⠋ ⠈⠇⠼⠫⠊⠁⠼⠋ ⠗⠥⠋⠏⠊⠗ ⠁⠁⠊⠹ ⠁⠿⠏⠊⠋⠼⠊⠿ (©) ⠫⠼⠋⠃⠃ ⠇⠊⠇⠊⠗ ⠈⠝⠥⠍⠗⠊⠃ ⠃⠊⠝⠼ ⠏⠕⠹⠊⠅ ⠃⠕⠝⠕ ⠁ ⠰⠉⠃ ⠁⠼⠿⠼ ⠏ ⠈⠓⠗⠊ ⠑⠦⠃ ⠓⠊⠃⠿⠝⠊⠰⠿ ⠗⠓⠊⠗ ⠊⠇⠑⠃ ⠈⠿⠈⠓⠿⠝⠊⠃ ⠁⠹⠧⠼ ⠻⠼ ⠰⠗ ⠈⠓⠊⠃, ⠃⠕⠝⠕ ⠍⠼⠫ ⠈⠻⠍⠊⠄, ⠁⠹⠧⠼ ⠑⠼⠝⠃ ⠊ ⠰⠿ ⠈⠓⠪⠼ ⠧⠼ ⠏⠥⠝⠓ ⠈⠏ ⠈⠓⠻⠼⠿⠃ ⠏ ⠈⠓⠼⠼⠇⠄ ⠁ ⠈⠧⠼⠓⠼ ⠃⠕⠝⠕ ⠓⠹⠏⠍⠑ ⠏⠥⠝⠓⠥⠗ ⠈⠏⠼⠹⠝ ⠁ ⠹⠧⠼ ⠊ ⠰⠉⠼⠓⠝-⠏ ⠈⠓⠊⠼⠓⠼ ⠝⠄ ⠁ ⠑⠇ ⠲⠼ ⠊⠃⠠⠗ ⠁ ⠑⠠⠊⠩

(c) २०००- २०२३⠲ ⠗⠓ ⠈⠇⠼⠫⠊⠃ ⠼⠓ ⠗⠥⠋⠏⠊⠗⠹ ⠃⠼⠇ ⠗⠓⠊⠃ ⠿⠼⠄ ⠲⠑ ⠗⠝ २००० ⠗⠄ ⠻⠼⠳⠹⠗⠊⠿⠔⠲⠏⠓ ⠑⠇ http://www⠲geocities⠲com/⠒⠒⠒/bhalsarik_gachh⠲html , http://www⠲geocities⠲com/ggajendra ⠼⠉⠊ ⠇⠊ ⠰⠃ ⠏⠓ ⠼ ⠁ ⠃⠝⠕ ५ ⠲⠥⠇ ⠼⠊ २००४ ⠅ ⠏⠕⠗ ⠈⠿ http://gajendrathakur⠲blogspot⠲com/2004/07/bhalsarik-gachh⠲html ⠅⠑⠓ ⠓⠹⠏⠉⠑ ⠊⠝ ⠈⠿⠓⠝⠑⠿⠏⠓ ⠍⠄⠹⠊⠇⠄⠃ ⠏ ⠈⠓⠼⠉⠄⠝⠗⠉ ⠥⠏⠗ ⠈⠹⠊⠗⠃ ⠓⠹⠏⠉⠑ ⠧⠊⠹ ⠈⠻⠍⠼⠝ ⠁ ⠑⠄ (⠅ ⠊⠃⠤ ⠹⠊⠝ ⠇ ⠑⠇ http://videha⠲com/2004/07/bhalsarik-gachh⠲html ⠇ ⠊ ⠰⠃ ⠏⠓, ⠗ ⠈⠓⠕⠗ wayback machine of https://web⠲archive⠲org/web/*/videha 258 capture(s) from 2004 to 2016- http://videha⠲com/ ⠃⠼⠇ ⠗⠓⠊⠃ ⠿⠼⠄-⠏ ⠈⠓⠹⠉ ⠍⠄⠹⠊⠇⠄ ⠅ ⠈⠇ ⠻⠿ / ⠍⠄⠹⠊⠇⠄⠁ ⠈⠇ ⠻⠿⠃ ⠑⠿ ⠈⠓⠄⠿⠑⠿⠓)⠲

⠄ ⠍⠄⠹⠊⠇⠄⠃ ⠏⠓⠊⠇ ⠊ ⠰⠿⠓⠝⠑⠿ ⠏⠗ ⠈⠓⠊⠃ ⠼⠹⠊⠃ ⠲⠃⠓ ⠝⠼⠍⠃⠼⠹⠉⠑ १ ⠲⠝⠧⠓⠄ २००८ ⠗⠄ '⠧⠊⠹⠑⠳' ⠏⠹⠇⠼⠹ ⠊ ⠰⠿⠓⠝⠑⠿⠏⠓ ⠍⠄⠹⠊⠇⠄⠃ ⠏ ⠈⠓⠹⠉ ⠥⠏⠗ ⠈⠹⠊⠗⠊⠃ ⠻⠼⠗ ⠈⠓⠼ ⠧⠊⠹⠑⠳- ⠏ ⠈⠓⠹⠉ ⠍⠄⠹⠊⠇⠄ ⠏⠼⠏⠊⠃ ⠄ ⠏⠗ ⠈⠓⠊⠃⠼ ⠫⠓⠊ ⠏⠳⠥⠉⠇ ⠁⠑⠊, ⠲⠑ http://www⠲videha⠲co⠲in/ ⠏⠓ ⠄ ⠏ ⠈⠓⠃ ⠼⠉⠊⠗ ⠓⠕⠊⠗ ⠁⠑⠊⠹ ⠼⠇ “⠃⠼⠇ ⠗⠓⠊⠃ ⠿⠼⠄” ⠲⠼⠇⠧⠂⠓⠗⠈⠗ '⠧⠊⠹⠑⠳' ⠄-⠏⠗ ⠈⠓⠊⠃⠼⠃ ⠏ ⠈⠓⠧⠃ ⠈⠗⠼⠃ ⠗⠰⠿ ⠍⠄⠹⠊⠇⠄ ⠃⠼⠫⠼⠃ ⠲⠼⠇⠧⠂⠓⠗⠈⠗⠃ ⠑⠿ ⠈⠓⠄⠿⠑⠿⠓⠃ ⠓⠹⠏⠉⠑ ⠏ ⠈⠓⠻⠥⠃ ⠈⠗ ⠒⠂ ⠓⠳⠇ ⠁⠑⠊⠹



⠎⠍⠜⠝⠜⠝ ⠈⠫⠗ ⠏⠗⠉ ⠈⠏⠗⠜⠱
⠧⠊⠙ ⠈⠻⠜⠏⠫⠊- ⠉⠂⠫ ⠈⠗ ⠧⠊⠑⠑⠖ ⠎⠉ ⠈⠉⠜⠝⠎⠄
⠎⠉ ⠈⠉⠜⠝⠊⠫ ⠑ ⠈⠗⠔ ⠏⠝⠅ ⠇ ⠴⠇ ⠉⠴ ⠈⠹⠇ ⠓ ⠈⠧⠜⠗⠜

⠉⠂⠛⠊⠇⠔ ⠃⠜⠿⠜ ⠙⠿⠙ ⠈⠙⠝⠝⠔ ⠎⠔⠫⠜⠻⠜ ⠄ ⠃⠜⠿⠜
⠜⠎⠔⠫ ⠈⠹ ⠱⠝⠧⠉⠝ ⠈⠫ ⠄ ⠤⠅ ⠈⠫⠧⠜⠝- ⠉⠜⠝⠤⠿⠔⠉⠊⠖
⠎ ⠅⠎ ⠈⠅ ⠐⠗⠫⠜⠉ ⠈⠹

⠁⠅ ⠁ ⠅⠗ ⠅⠉ ⠁ ⠃⠜(⠜ ⠅⠗ ⠅⠜⠉ ⠈⠗)

⠫⠊⠗⠤⠈⠝ ⠅⠣⠫ ⠈⠫⠗⠊ ⠅⠜⠤⠊ ⠫⠊⠥
⠅⠊⠫ ⠈⠫⠊⠧⠇ ⠛⠁⠏⠎⠗⠑⠊⠹ ⠁⠅ ⠁⠅⠗ ⠅⠉ ⠁ ⠃⠜⠗⠉ ⠁⠅
⠙⠥ ⠏⠤ ⠈⠉⠕ ⠅⠝ ⠈⠎⠊ ⠝ ⠓⠑⠊॥ (⠅ ⠔⠗ ⠈⠫⠊⠇⠫⠜
⠏ ⠈⠗⠛⠉ ⠄⠏⠇ ⠈⠇⠧ ⠄⠏⠤⠊⠇ ⠓⠕⠖⠜⠹)

⠉⠜⠝⠑ ⠜ ⠅⠗ ⠗⠹⠏⠔ ⠅⠜⠉ ⠈⠖ ⠝⠊⠗ ⠈⠉⠜⠿ ⠅⠄ ⠕⠊⠏⠗
(⠿⠓ ⠈⠽-⠏⠓ ⠈⠽ ⠗⠹⠏⠔) ⠏ ⠅⠉ ⠙⠄ ⠝⠂ ⠃ ⠜⠝ ⠈⠱⠇ ⠙⠜⠽
⠫⠄ ⠅ ⠎ ⠈⠗⠊ ⠃⠤⠧⠝⠗⠹⠏⠔ ⠟⠑⠫ ⠈⠗⠉⠑ ⠕⠅⠗
⠅⠔⠗ ⠈⠫⠊⠗⠹⠏⠔⠇⠎ ⠈⠫⠔⠇ ⠑⠝⠜ ⠏⠎⠗⠫⠹

**Do not judge each day by the harvest you reap but by the seeds that you plant⠲ -Robert Louis Stevenson**

⠲⠲⠲

**Videha: Maithili Literature Movement**

⠁⠝⠥⠅⠈⠗⠍

⠌⠈ ⠰⠅⠍⠑⠈ ⠡⠊⠆-

१⠲१⠲⠛⠚⠑⠝⠈⠙⠈⠗ ⠺⠜⠅⠥⠗- ⠝⠳⠞⠝ ⠁⠰⠅ ⠎⠍⠈⠏⠜⠙⠅⠔⠽

१⠲२⠲⠁⠰⠇ ३६१ ⠜ ३६२ ⠏⠗ ⠾⠊⠏ ⠈⠏⠼⠔

२⠲⠛⠙ ⠈⠽ ⠅⠼⠈⠫

२⠲१⠲⠅⠤⠍⠜⠗ ⠍⠝⠕⠚ ⠅⠩⠈⠽⠏-⠾⠈⠗⠑⠼⠈⠫

२⠲२⠲⠜⠉⠜⠗⠈⠽ ⠗⠜⠍⠜⠝⠰⠙ ⠍⠰⠫⠇ - ⠅⠜⠍ ⠎⠑ ⠗⠜⠍ ⠅⠔ ⠕⠗

२⠲३⠲⠜⠉⠜⠗⠈⠽ ⠗⠜⠍⠜⠝⠰⠙ ⠍⠰⠫⠇ - ⠽⠩⠕⠙⠜ ⠍⠜⠽

२⠲४⠲⠍⠓⠜⠅⠜⠝⠈⠞ ⠏⠈⠗⠎⠜⠙-३ ⠾⠜ ⠃⠔⠓⠝⠊ ⠅⠹⠜

२⠲५⠲⠎⠰⠞⠕⠯ ⠅⠥⠍⠜⠗ ⠗⠜⠽ '⠃⠾⠕⠓⠔'- ⠍⠰⠛⠗⠪⠝⠜
(⠥⠏⠝⠈⠽⠜⠎- ⠨⠑⠏ ९)

२⠲६⠲⠚⠛⠙⠔⠩ ⠏⠈⠗⠎⠜⠙ ⠍⠼⠈⠫⠇ - ⠨⠊⠉⠈⠉⠻⠊

२⠲७⠲⠚⠛⠙⠔⠩ ⠏⠈⠗⠎⠜⠙ ⠍⠼⠈⠫⠇ - ⠍⠕⠻⠏⠗
(⠮⠜⠗⠜⠧⠜⠓⠊⠅ ⠥⠏⠝⠈⠽⠜⠎ ⠎⠜⠞⠍ ⠏⠻⠜⠧)

२⠲८⠲⠗⠃⠔⠝⠈⠙⠈⠗ ⠝⠜⠗⠜⠽⠼ ⠍⠊⠩⠈⠗-
⠍⠜⠞⠐⠗ ⠘⠳⠍⠊ (⠥⠏⠝⠈⠽⠜⠎)- १९ ⠍ ⠨⠑⠏

२⠲९⠲⠫⠭ ⠅⠊⠩⠝ ⠅⠜⠗⠔⠛⠗- ⠁⠅⠜⠙⠍⠔
⠏⠥⠗⠳⠎⠈⠅⠜⠗ ⠧⠇⠜⠝⠜⠰⠛⠌⠻ (⠓⠜⠎⠈⠽⠅⠶⠜⠟)

२⠲१०⠲⠚⠛⠙⠔⠩ ⠏⠈⠗⠎⠜⠙ ⠍⠼⠈⠫⠇ ⠅ ५ ⠾⠜ ⠅⠹⠜-
⠅⠹⠜-१ ⠚⠊⠏⠗ ⠎⠍⠈⠏⠜⠙⠅⠔⠽ ⠎⠍⠔⠟⠜
⠁⠰⠛⠈⠗⠑⠚⠔ ⠍⠑ ⠎⠍⠈⠏⠜⠙⠅⠔⠽ ⠏⠐⠗⠯⠈⠺ ⠏⠗

२⠲११⠲⠚⠛⠙⠔⠩ ⠏⠈⠗⠎⠜⠙ ⠍⠼⠈⠫⠇⠅ ५ ⠾⠜ ⠅⠹⠜-
⠅⠹⠜-२ ⠚⠊⠏⠗ ⠎⠍⠈⠏⠜⠙⠅⠔⠽ ⠎⠍⠔⠟⠜
⠁⠰⠛⠈⠗⠑⠚⠔⠍⠑ ⠎⠍⠈⠏⠜⠙⠅⠔⠽ ⠏⠐⠗⠯⠈⠺ ⠏⠗

२⠲१२⠲⠚⠛⠙⠔⠩ ⠏⠈⠗⠎⠜⠙ ⠍⠼⠈⠫⠇⠅ ५ ⠾⠜ ⠅⠹⠜-
⠅⠹⠜-३ ⠚⠊⠏⠗ ⠎⠍⠈⠏⠜⠙⠅⠔⠽ ⠎⠍⠔⠟⠜
⠁⠰⠛⠈⠗⠑⠚⠔⠍⠑ ⠎⠍⠈⠏⠜⠙⠅⠔⠽ ⠏⠐⠗⠯⠈⠺ ⠏⠗

२⠲१३⠲⠚⠛⠙⠔⠩ ⠏⠈⠗⠎⠜⠙ ⠍⠼⠈⠫⠇⠅ ५ ⠾⠜ ⠅⠹⠜-
⠅⠹⠜-४ ⠚⠊⠏⠗ ⠎⠍⠈⠏⠜⠙⠅⠔⠽ ⠎⠍⠔⠟⠜
⠁⠰⠛⠈⠗⠑⠚⠔⠍⠑ ⠎⠍⠈⠏⠜⠙⠅⠔⠽ ⠏⠐⠗⠯⠈⠺ ⠏⠗

२⠲१४⠲⠚⠛⠙⠔⠩ ⠏⠈⠗⠎⠜⠙ ⠍⠼⠈⠫⠇⠅ ५ ⠾⠜ ⠅⠹⠜-
⠅⠹⠜ ५ ⠚⠊⠏⠗ ⠎⠍⠈⠏⠜⠙⠅⠔⠽ ⠎⠍⠔⠟⠜
⠁⠰⠛⠈⠗⠑⠚⠔⠍⠑ ⠎⠍⠈⠏⠜⠙⠅⠔⠽ ⠏⠐⠗⠯⠈⠺ ⠏⠗

३⠲⠏⠙⠈⠽ ⠅⠼⠈⠫

३⠲१⠲⠗⠜⠚ ⠅⠊⠩⠕⠗ ⠍⠊⠩⠈⠗- ⠅⠕⠗⠕⠝⠜⠄⠅⠜⠇ !

३⠲२⠲⠜⠩⠔⠯ ⠁⠝⠉⠊⠝⠈⠓⠜⠗-२ ⠾⠜ ⠛⠚⠇

३⠲३⠲⠩⠈⠽⠜⠍ ⠃⠊⠓⠜⠗⠔ ⠍⠊⠩⠈⠗-⠓⠾⠈⠺⠔ ⠚⠜⠻

४⠲ ⠧⠊⠙⠑⠓ ⠎⠳⠉⠝⠜ ⠎⠰⠏⠗⠈⠅ ⠈⠝⠈⠧⠑⠯⠼



१⠲१⠲⠛⠚⠑⠝⠈⠙⠈⠗ ⠺⠜⠅⠥⠗- ⠝⠳⠞⠝ ⠁⠰⠅
⠎⠍⠈⠏⠜⠙⠅⠔⠽

१

⠎⠜⠓⠊⠞⠈⠽ ⠁⠅⠜⠙⠑⠍⠔ ⠁⠝⠥⠧⠜⠙ ⠏⠥⠗⠎⠈⠅⠜⠗
(⠍⠌⠹⠊⠇⠔) २०२२ ⠏⠈⠗⠎⠰⠛
⠞⠔⠝ ⠾⠜ ⠚⠳⠗⠔ ⠗⠓⠹⠊ ⠫⠭ ⠎⠧⠊⠞⠜ ⠴⠜ ⠎⠕⠝⠔, ⠫⠭
⠍⠊⠞⠈⠗⠝⠜⠹ ⠴⠜ ⠜ ⠩⠈⠗⠔⠍⠞⠔ ⠝⠔⠗⠚⠜ ⠗⠑⠼⠥⠲
⠏⠓⠊⠝⠑ ⠁⠓⠜⠄⠇⠑⠄ ⠃⠞⠜ ⠙⠔ ⠚⠑ ⠎⠜⠓⠊⠞⠈⠽
⠁⠅⠜⠙⠑⠍⠔ ⠍⠜⠞⠈⠗ ⠃⠈⠗⠜⠓⠈⠍⠼⠧⠜⠙⠔ ⠎⠘⠇⠑⠄
⠁⠝⠥⠧⠜⠙ ⠁⠎⠜⠊⠝⠍⠑⠼⠈⠾ ⠙⠌ ⠡⠌, ⠎⠍⠜⠝⠜⠝⠈⠞⠗
⠮⠜⠗⠜⠅ ⠇⠑⠨⠅⠅ ⠓⠅⠅⠑⠄ ⠍⠜⠗⠊⠅⠄⠲
⠗⠞⠈⠝⠑⠩⠈⠧⠗ ⠍⠊⠩⠈⠗ ⠚⠔⠅⠑⠄ ⠏⠈⠗⠜⠊⠚ ⠙⠑⠃⠜⠅
⠝⠊⠗⠈⠼⠽ ⠙⠳ ⠾⠜ ⠚⠳⠗⠔ ⠅⠑⠇⠝⠈⠓⠊, ⠞⠑⠎⠗ ⠛⠕⠾⠑
⠗⠥⠎⠊ ⠛⠑⠇⠜/ ⠛⠑⠇⠔⠲ ⠌ ⠝⠜⠾⠅⠅ ⠅⠔ ⠚⠗⠳⠗⠔
⠡⠇⠌? ⠗⠞⠈⠝⠑⠩⠈⠧⠗ ⠍⠊⠩⠈⠗⠅ ⠁⠝⠥⠧⠜⠙ ⠃⠜
⠎⠜⠓⠊⠞⠈⠽⠎⠄ ⠅⠕⠝⠕ ⠎⠗⠕⠅⠜⠗ ⠝⠌ ⠡⠝⠈⠓⠌, ⠁⠏⠝⠜

⠚⠍⠜⠝⠜⠍⠑ ⠊⠞⠊⠓⠜⠎⠅ ⠝⠔⠅ ⠾⠈⠽⠳⠩⠝ ⠉⠇⠌
⠡⠇⠝⠈⠓⠊, ⠝⠕⠾ ⠃⠊⠅⠜⠊ ⠡⠇⠝⠈⠓⠊⠲ ⠙⠕⠎⠗
⠁⠝⠥⠧⠜⠙ ⠜⠃ ⠔ ⠝⠌ ⠅⠗⠞⠜, ⠚⠊ ⠥⠙⠈⠙⠑⠩⠈⠽⠊⠄
⠅⠑⠇⠝⠈⠓⠊ ⠞⠅⠗ ⠏⠳⠗⠈⠞⠊ ⠓ ⠛⠑⠇⠝⠈⠓⠊⠲
⠎⠜⠓⠊⠞⠈⠽ ⠁⠅⠜⠙⠑⠍⠔ ⠍⠌⠹⠊⠇⠔
⠏⠗⠜⠍⠗⠈⠩⠙⠜⠞⠐⠗ ⠎⠍⠊⠞⠊⠍⠑ ⠎⠘⠾⠜ ⠉⠕⠗⠑-
⠃⠝⠕⠗ ⠡⠌, ⠜⠃ ⠎⠜⠓⠊⠞⠈⠽ ⠁⠅⠜⠙⠑⠍⠔⠅⠑⠄ ⠉⠔⠗-
⠃⠝⠕⠗ ⠃⠑⠝⠜⠊ ⠏⠗⠜⠍⠗⠈⠩⠙⠜⠞⠐⠗ ⠎⠍⠊⠞⠊⠅
⠎⠙⠎⠈⠽⠞⠜ ⠇⠑⠇ ⠝⠈⠽⠳⠝⠞⠍ ⠅ ⠈⠧⠜⠇⠊⠖⠊⠅⠑⠉⠽
⠣⠕⠿⠊⠞⠨⠐ ⠙⠑⠃ ⠜⠅ ⠉⠜⠓⠔, ⠅⠜⠗⠼ ⠝⠓⠊⠽⠕ ⠅ ⠑⠝⠑
⠡⠌ ⠞⠄ ⠎⠑⠓ ⠎⠘ ⠡⠌⠲ ⠓⠄ ⠞⠑⠄ ⠑⠅⠗⠜ ⠎⠘⠎⠄ ⠞⠄
⠅⠕⠝⠕ ⠜⠩⠜ ⠁⠡⠊⠽⠑ ⠝⠌, ⠍⠥⠙⠜ ⠃⠜⠃⠳
⠏⠥⠗⠎⠈⠅⠜⠗ ⠇⠑⠞⠊⠓⠜⠗⠅ ⠝⠊⠗⠈⠇⠚⠈⠞⠞⠜
⠚⠃⠗⠙⠎⠈⠞ ⠡⠝ ⠈⠓⠊, ⠜ ⠞⠊ ⠏⠥⠗⠎⠈⠅⠜⠗⠅⠑⠄
⠎⠈⠧⠔⠅⠜⠗ ⠅⠗⠃⠜ ⠅⠜⠇ ⠚⠑ ⠓⠬⠝⠅⠗ ⠃⠜⠯⠼
⠓⠑⠞⠝ ⠈⠓⠊ ⠎⠑⠖ ⠈⠗⠑⠍⠍⠑ ⠇ ⠛⠃ ⠌⠃ ⠇⠜⠓⠑⠞⠌⠲

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१११⠍ '⠎⠛⠗ ⠗⠜⠞⠊ ⠙⠔⠏ ⠚⠗⠽'⠗⠓⠤⠜ ⠎ ⠰⠛ ⠈⠗⠜⠍⠍⠑
⠎⠍ ⠈⠏⠝ ⠈⠝ ⠃⠑⠇
⠎⠜⠓⠊⠞⠈⠽ ⠁⠅⠜⠙⠑⠍⠔⠅ ⠍⠌⠹⠊⠇⠔
⠏⠗⠜⠍⠗⠈⠩⠙⠜⠞⠐⠗ ⠎⠍⠊⠞⠊⠅ ⠁⠮ ⠈⠽⠯ ⠫⠭⠲ ⠈⠝⠕⠅
⠁⠴⠊⠉⠇ ⠴⠈⠽⠅ ⠈⠞⠊⠛⠞ ⠜⠶⠜⠗⠏⠗ १११⠍ '⠎⠛⠗
⠗⠜⠞⠊ ⠙⠔⠏ ⠚⠗⠽'⠅ ⠜⠽⠗⠚⠜, ⠧⠗ ⠈⠯⠅ ३१ ⠙⠊⠎⠍ ⠈⠇ ⠗
२०२२ ⠩⠝⠊ ⠙⠊⠝, ⠗⠓⠥⠜ ⠎⠰⠛ ⠈⠗⠜⠍⠅ '⠜⠙⠊⠝⠜⠹
⠍⠶⠤⠎⠳⠙⠝ ⠏⠜⠗⠎ ⠍⠼⠊ ⠎⠶⠎ ⠈⠅ ⠂⠗⠞
⠍⠓⠜⠧⠊⠙ ⠈⠽⠜⠇ ⠽'⠅ ⠎⠃⠜⠛⠜⠗⠍⠑
⠎⠖⠇ ⠞⠜⠏⠳⠗ ⠈⠴⠅ ⠎⠍ ⠈⠏⠝ ⠈⠝ ⠅⠗⠃⠑⠇ ⠝⠊⠲ ३३ ⠿⠜
⠝⠳⠞⠝ ⠅⠹⠜⠅ ⠏⠜⠺ ⠃⠑⠇⠲ ⠏⠺⠊⠞ ⠅⠹⠜ ⠎⠂⠏⠗

⠛⠑⠇ ⠜, ⠍⠥⠙⠜ ⠎⠍⠜⠝⠜⠝ ⠈⠞⠗ ⠮⠜⠗⠜⠅ ⠎ ⠃ ⠅ ⠹⠜⠅ ⠜⠗
⠘⠕⠗ ⠮⠗⠊ ⠛⠕⠯ ⠈⠺⠔⠍⠑ ⠗⠓⠊ ⠑⠅⠗⠜ ⠎⠖⠇
⠃ ⠝⠃ ⠑⠇⠝ ⠈⠒⠊⠲ ⠑⠞⠂ ⠔ ⠎ ⠈⠏⠯ ⠈⠾ ⠇⠂ ⠙⠔ ⠚⠑ ⠔
⠅ ⠂⠗⠞ ⠈⠿ ⠓⠔⠗⠑⠝ ⠈⠙ ⠈⠗ ⠅⠴⠍⠜⠗ ⠴⠜ ⠏⠒⠊⠝⠒⠊⠿⠕
⠅ ⠑⠝⠑ ⠡⠹⠊ ⠫⠑ ⠧⠊⠹⠑⠱⠉⠑ ⠁ ⠅⠊⠇ ⠑ ⠅⠊⠫ ⠁ ⠑⠊ [८९⠙
⠎⠛⠗ ⠗⠜⠫⠊ ⠙⠔⠏ ⠫⠗⠵, ⠪⠗⠓⠜ (⠇ ⠪⠅ ⠓⠔),
१५⠲५⠲२०१३, ⠎ ⠅⠿⠕⠫⠅ - ⠥⠉⠑⠙ ⠏⠜⠎⠧⠜⠝;
⠓⠔⠗⠑⠝ ⠈⠙ ⠈⠗ ⠴⠜ ⠙ ⠈⠧⠜⠗⠜ ⠅ ⠈⠗⠉⠜⠅ १० ⠝⠔
⠅ ⠑⠇ ⠜⠏⠗ ⠛⠕⠯ ⠈⠺⠔⠅ ⠃ ⠓⠊⠯ ⠈⠅ ⠜⠗ ⠜ ⠓⠥⠝⠅⠜
⠥⠎⠅ ⠑⠇ ⠜⠏⠗ ⠈⠝⠕⠅ ⠅⠥⠉⠜⠗ ⠏⠑⠓⠫⠜ ⠎⠑⠓⠕
⠃ ⠓⠊⠯ ⠈⠅ ⠜⠗ ⠅ ⠑⠇ ⠝⠊]⠲ ⠑⠫⠂ ⠔⠓⠕ ⠎ ⠈⠏⠯ ⠈⠿ ⠅⠂
⠙⠔ ⠫⠑ ⠓⠔⠗⠑⠝ ⠈⠙ ⠈⠗ ⠅⠥⠉⠜⠗ ⠴⠜ ⠇⠳⠊ ⠿⠥⠅
⠅ ⠗⠔⠉⠑ ⠉⠜⠓⠊⠗ ⠔⠙⠊ ⠜ ⠈⠏⠝⠜ ⠎⠥⠑ ⠜⠿⠇ ⠇⠕⠅ ⠅
⠧⠊⠯⠿⠉⠑, ⠅⠝⠊⠿⠕ ⠫⠔ ⠕ ⠎⠃ ⠑⠉ ⠈⠓⠗-⠕⠉ ⠈⠓⠗
⠛⠑⠇ ⠜, ⠫⠔ ⠿⠜⠅ ⠔⠅ ⠿⠜⠅ ⠔ ⠧⠊⠯⠧⠉⠝ ⠅⠗⠂ ⠑⠙⠊⠲
⠎ ⠅⠛⠓⠊ ⠔⠓⠕ ⠎ ⠈⠏⠯ ⠈⠿ ⠅⠂ ⠙⠔ ⠫⠑ ⠎⠍⠜⠝⠜⠝ ⠈⠞⠗
⠮⠜⠗⠜⠅ ⠇ ⠑ ⠅⠅ ⠇ ⠕⠅ ⠝⠊⠅ ⠎⠛⠗ ⠗⠜⠫⠊ ⠙⠔⠏ ⠫⠗⠿⠉⠑
⠜⠛⠉⠝⠎⠔ ⠏⠳⠗ ⠈⠥, ⠫ ⠅⠝ ⠓⠔⠗⠑⠝ ⠈⠙ ⠈⠗ ⠅⠥⠉⠜⠗ ⠴⠜
⠎ ⠘⠅ ⠃⠕⠇⠃ ⠜⠇⠜ ⠑⠇⠝ ⠈⠓⠊, ⠛⠕⠯ ⠈⠺⠔⠍⠑ ⠎⠃ ⠅⠜
⠏⠔ ⠅⠂ ⠎⠳⠫⠊ ⠫⠜⠊ ⠑⠇⠜ ⠜ ⠉⠜⠫⠈⠗ ⠅⠙⠜
⠏ ⠂⠻⠝⠊⠓⠜⠗ ⠈⠎⠛⠗⠑ ⠫⠜⠛⠇ ⠗⠓⠁ ⠑⠇⠜, ⠫⠅⠗
⠥⠊⠗⠕⠯⠉⠑ ⠜⠉⠔⠯ ⠈⠝⠉⠊⠝ ⠑⠓⠜⠗ ⠅⠙⠜ ⠏ ⠂⠻⠃ ⠜⠎⠁
⠉⠝⠜ ⠅⠂ ⠙⠑⠝⠑ ⠗⠓⠙⠊⠝ ⠈⠓, ⠉⠥⠙⠜ ⠉⠳⠇ ⠵⠜⠗⠜
⠘⠕⠗⠉⠑ ⠫⠑ ⠝ ⠈⠿⠳⠫ ⠙⠑⠇⠅ ⠮⠊⠉⠑ ⠔ ⠛⠏ ⠝⠔ ⠜⠿⠇ ⠲
⠔ ⠎ ⠘⠯⠜ ⠅⠑⠗⠓⠜ ⠓⠉⠗ ⠏⠕⠙⠔ ⠏ ⠈⠗⠃ ⠝ ⠈⠵-
⠝⠊⠃ ⠝ ⠈⠵-⠎⠉⠜⠇ ⠕⠉⠝⠜ ⠅⠜⠛-२ ⠉⠑ ⠁ ⠅⠊⠇ ⠑ ⠅⠊⠫
⠅ ⠑⠇ ⠛⠑⠇ ⠁ ⠑⠊ ⠫⠑ ⠥⠏⠇ ⠃ ⠈⠵ ⠁ ⠑⠊
http://videha⠲co⠲in/pothi⠲htm ⠏⠗⠲ ⠎⠜⠓⠊⠫ ⠈⠿

⠏⠗⠜⠗ ⠈⠹⠔; ५⠲ ⠁⠎⠇ ⠏⠳⠚⠜ (⠅ ⠹⠜ ⠎ ⠰⠛ ⠈⠗⠒) : ⠝⠝ ⠈⠙ ⠧⠊⠇ ⠜⠎ ⠗⠜⠽; ६⠲ ⠎ ⠰⠿⠔⠛ (⠅ ⠹⠜ ⠎ ⠰⠛ ⠈⠗⠒): ⠗⠃ ⠔⠝ ⠈⠙ ⠈⠗ ⠝⠜⠗⠜⠿⠼ ⠏⠊⠹ ⠈⠗; ७⠲ ⠇⠚⠅ ⠔⠿⠗ (⠥⠏⠝ ⠈⠿⠜⠎) : ⠗⠃ ⠔⠝ ⠈⠙ ⠈⠗ ⠝⠜⠗⠜⠿⠼ ⠏⠊⠹ ⠈⠗;८⠲ ⠊⠑⠓ ⠹⠊⠅ ⠚⠔⠧⠝ (⠎ ⠰⠎ ⠈⠝⠗⠼) : ⠗⠃ ⠔⠝ ⠈⠙ ⠈⠗ ⠝⠜⠗⠜⠿⠼ ⠏⠊⠹ ⠈⠗; ९⠲ ⠗⠜⠿ ⠈⠻ ⠈⠗ ⠅ ⠎⠙⠊⠗ (⠥⠏⠝ ⠈⠿⠜⠎) : ⠗⠃ ⠔⠝ ⠈⠙ ⠈⠗ ⠝⠜⠗⠜⠿⠼ ⠏⠊⠹ ⠈⠗; १०⠲ ⠝⠜⠞ ⠐⠗ ⠃⠳⠍⠌ (⠥⠏⠝ ⠈⠿⠜⠎) : ⠗⠃ ⠔⠝ ⠈⠙ ⠈⠗ ⠝⠜⠗⠜⠿⠼ ⠏⠊⠹ ⠈⠗ ; ११⠲ ⠎⠔⠝⠜⠅ ⠖⠓⠊ ⠏⠜⠗ (⠥⠏⠝ ⠈⠿⠜⠎) : ⠗⠃ ⠔⠝ ⠈⠙ ⠈⠗ ⠝⠜⠗⠜⠿⠼ ⠏⠊⠹ ⠈⠗; १२⠲ ⠝⠊⠞ ⠝⠧⠇ ⠎⠥⠃⠜⠿ ⠉⠹ ⠈⠙ ⠈⠗ ⠿⠜⠙⠦ : ⠛⠚⠑⠝ ⠈⠙ ⠈⠗ ⠺⠜⠅ ⠤⠗ ; १३⠲ ⠏⠌⠹⠊⠇⠔ ⠎⠝⠔⠯⠜⠙⠜⠎ ⠈⠞ ⠈⠗ (⠜⠇ ⠖⠉⠝⠜) : ⠛⠚⠑⠝ ⠈⠙ ⠈⠗ ⠺⠜⠅ ⠤⠗ ; १४⠲ Rajdeo Mandal Maithili Writer : Gajendra Thakur; १५⠲ ⠎⠤ ⠃⠙ ⠈⠗⠜ ⠅⠤⠝⠜⠗⠔ ⠉⠪⠳⠜⠝ (⠧⠊⠝⠊⠇ ⠝ ⠈⠶) : ⠫⠿⠲ ⠈ ⠝⠖⠅ ⠈ ⠧⠊⠉⠇ ; १६⠲ ⠚⠑⠞⠑ ⠝⠑ ⠚⠜⠑ ⠅⠧⠌ ⠖⠞⠑ ⠚⠜⠑ ⠈⠝⠤ ⠇⠤⠌ (⠧⠊⠉⠜⠗⠖⠞ ⠈⠞⠑⠚⠅ ⠛⠙ ⠈⠿⠜⠎⠉ ⠎ ⠰⠅⠇⠝) : ⠫⠿⠲ ⠥⠍⠑⠹ ⠍⠼ ⠈⠻⠇ ; १७⠲ ⠚⠛⠙⠔⠹ ⠏ ⠈⠗⠎⠜⠙ ⠝⠼ ⠈⠻⠇ ⠅ ⠅ ⠜⠧ ⠈⠿ ⠎ ⠰⠛ ⠈⠗⠒ (⠁ ⠝⠥⠎⠝ ⠈⠎⠜⠝ ⠧⠊⠩ ⠈⠇ ⠑⠿⠼) : ⠫⠿⠲ ⠥⠍⠑⠹ ⠍⠼ ⠈⠻⠇ ⠲

⠎⠤ ⠃⠜⠿ ⠉⠝ ⠈⠙ ⠈⠗ ⠿⠜⠙⠦ ⠎⠍⠜⠝⠜⠝ ⠈⠞⠗ ⠦⠜⠗⠜⠅ १११⠍ ⠎⠛⠗ ⠗⠜⠞⠈ ⠑⠔⠏ ⠚⠗⠿⠅ ⠎⠖⠇⠞⠜ ⠇⠑⠇ ⠎ ⠰⠙⠑⠹ ⠏⠺⠑⠇⠝ ⠈⠒⠊ ⠜ ⠝⠌ ⠜⠃⠊ ⠎⠅ ⠃ ⠜ ⠇ ⠑⠇ ⠙⠦ ⠅ ⠧ ⠈⠿⠅ ⠈⠞ ⠅ ⠑⠇ ⠝ ⠈⠒⠊⠲ ⠇⠖⠅ ⠜⠗ ⠈⠏⠊⠞ ⠏⠖⠹⠔ '⠝⠊⠞ ⠝⠧⠇ ⠎⠥⠃⠜⠿ ⠉⠝ ⠈⠙ ⠈⠗ ⠿⠜⠙⠦' ⠇ ⠑⠇ ⠈⠏⠳⠗ ⠈⠧ ⠥⠞ ⠈⠎⠜⠓ ⠙⠑ ⠽ ⠛⠑⠇, ⠜ ⠥⠏⠎ ⠈⠹⠊⠞ ⠇⠖⠅ ⠍⠜ ⠎⠛⠊-

⠍⠜⠛⠊ ⠇⠂ ⠕ ⠏⠕⠹⠔ ⠇⠑⠇⠝⠊ ⠜ ⠖⠕⠝⠏⠗ ⠙⠺⠗
⠙⠊⠇ ⠈⠸⠔ ⠜ ⠜⠝-⠜⠝ ⠳⠜⠉⠣. ⠌ ⠏⠕⠹⠔⠅ ऑ⠗ ⠈⠝⠗
⠇⠕⠅ ⠜⠗ ⠈⠏⠼ ⠙⠢⠝⠑ ⠣. ⠜⠃ ⠿⠇ ⠜⠛⠇ ⠒
⠣⠛⠗ ⠗⠜⠱⠊ ⠙⠔⠏ ⠳⠗⠿ ⠏⠒⠢⠇ ⠣. १११ ⠩⠗⠢⠅ ⠅⠹⠜
⠿⠜⠱ ⠈⠗⠜

१⠒ ⠉⠤⠳⠖ ⠈⠖⠗⠏⠤⠗, २१⠒०१⠒१९९०, ⠏ ⠈⠗ ⠃⠜⠣ ⠅⠤⠉⠜⠗ ⠉⠪⠩⠗⠔; २⠒ ⠝⠑⠕ ⠐⠻, २९⠒०४⠒१९९०, ⠳⠔⠧⠅ ⠜⠝ ⠈⠱; ३⠒ ⠙⠗ ⠃⠖⠛⠜, ०७⠒०७⠒१९९०, ⠝⠿⠒ ⠃⠔⠉⠝⠜⠹ ⠤⠜, ⠏ ⠈⠗⠙⠔⠏ ⠉⠌⠹⠢⠇⠔ ⠏⠤⠱ ⠈⠗, ⠧⠢⠳⠿⠅ ⠜⠝ ⠈⠱ ⠳⠜⠅ ⠤⠗; ४⠒ ⠏⠿⠝⠜, ३⠒११⠒१९९०, ⠛⠕⠧⠢⠝ ⠈⠙ ⠤⠜, ⠙⠉⠝⠅ ⠜⠝ ⠈⠱ ⠤⠜; ५⠒ ⠃⠑⠛⠤⠣⠗⠜⠿, १३⠒०१⠒१९९१, ⠏ ⠈⠗⠙⠔⠏ ⠃⠢⠒⠜⠗⠔; ६⠒ ⠅⠿⠢⠒⠜⠗, २२⠒०४⠒१९९१, ⠈⠙⠕⠅; ७⠒ ⠝⠧⠜⠝⠔, २१⠒०७⠒१९९१, ⠉⠕⠒⠝ ⠃⠜⠗⠙ ⠈⠧⠜⠳; ८⠒ ⠣⠅ ⠗⠔, २२⠒१०⠒१९९१, ⠏ ⠈⠗⠕⠒ ⠣⠤⠗⠑⠉ ⠈⠧⠗ ⠤⠜, ⠝⠿⠒ ⠗⠜⠉ ⠃ ⠜⠃ ⠓; ९⠒ ⠝⠑⠒⠗⠜, ११⠒१०⠒१९९२, ⠑⠒⠣⠔⠒ ⠙⠔⠏⠅; १०⠒ ⠧⠢⠗⠜⠿⠝⠛⠗, १४⠒०४⠒१९९२, ⠳⠔⠱⠑⠝ ⠈⠙ ⠈⠗ ⠳⠔⠱; ११⠒ ⠧⠜⠗⠜⠼⠣⠔, १८⠒०७⠒१९९२, ⠏ ⠈⠗ ⠃⠜⠣ ⠅⠤⠉⠜⠗ ⠉⠪⠩⠗⠔; १२⠒ ⠏⠿⠝⠜, १९⠒१०⠒१९९२, ⠗⠜⠳⠉⠕⠒⠝ ⠤⠜; १३⠒ ⠣⠤⠏⠩⠇ - १, १८⠒१०⠒१९९३, ⠅ ⠑⠙⠜⠗ ⠅ ⠜⠝⠝; १४⠒ ⠃⠕⠅ ⠜⠗⠕, २४⠒०४⠒१९९३, ⠃⠤⠙ ⠈⠩⠢⠝⠜⠹ ⠤⠜; १५⠒ ⠏⠌⠿⠑⠜⠿, १०⠒०७⠒१९९३, ⠝⠿⠒ ⠗⠉⠜⠝⠝ ⠈⠙ ⠤⠜ '⠗⠉⠼' ; १६⠒ ⠳⠝⠅ ⠏⠤⠗, ०९⠒१०⠒१९९४, ⠗⠉⠑⠙ ⠗ ⠖⠳⠝; १७⠒ ⠐⠣⠒⠏⠤⠗, ०६⠒०२⠒१९९४, ⠝⠿⠒ ⠈ ⠗⠧⠢⠝ ⠈⠙ ⠅⠤⠉⠜⠗ '⠂ ⠅ ⠈⠅ ⠓'; १८⠒ ⠣⠗⠒⠙, २३⠒०४⠒१९९४, ⠈ ⠉⠢⠿ ⠅⠤⠉⠜⠗ ⠤⠜; १९⠒ ⠤ ⠅⠤⠜⠗⠏⠤⠗, ०९⠒०७⠒१९९४, ⠙ ⠈⠿⠜⠉⠜⠝⠝ ⠈⠙ ⠉⠪⠩⠗⠔; २०⠒ ⠑⠕⠑⠧⠗⠹⠔⠒⠜,

२२⠲१०⠲१९९४, ⠝⠭⠒ ⠏⠼⠗⠼⠿⠴⠢⠠⠂; २१⠲ ⠃⠱⠑⠗⠼, २१⠲०१⠲१९९५, ⠅ ⠏⠇ ⠑⠉ ⠴⠼; २२⠲ ⠣⠥⠏⠪⠇ (⠙⠗ ⠃ ⠅⠿⠼) , ०८⠲०४⠲१९९५, ⠅ ⠏⠇ ⠑⠉ ⠴⠼; २३⠲ ⠅ ⠼⠫⠏⠼ ⠅⠻⠱, २३⠲०९⠲१९९५, ⠬⠠⠗⠑⠞ ⠈⠙ ⠈⠗ ⠏ ⠈⠗⠑⠏⠗ ⠈⠿⠂; २४⠲ ⠗⠼⠫⠧⠂⠗⠼⠫, २४⠲०१⠲१९९६, ⠗⠼⠉⠞⠼⠗⠼⠿⠴ ⠙⠑⠧; २५⠲ ⠅ ⠕⠇ ⠅ ⠼⠯⠼ (⠗⠫⠯ ⠫⠿ ⠅⠯⠠⠂, २८⠲१२⠲१९९६), ⠏ ⠈⠗ ⠃⠼⠣ ⠅⠤⠉⠼⠗ ⠉⠪⠬⠗⠠⠂; २६⠲ ⠉⠱⠂⠿⠠⠂, १३⠲०४⠲१९९७, ⠝⠭⠒ ⠯⠼⠗⠼⠞⠞ ⠈⠙ ⠧⠂⠿⠕⠿⠠/ ⠗⠉⠑⠉ ⠏ ⠈⠗⠼⠿⠕⠫⠂⠯; २७⠲ ⠯⠗⠪⠞⠠⠂, २०⠲०६⠲१९९७, ⠙⠕ ⠃⠼⠅ ⠼⠞ ⠈⠯; २८⠲ ⠏⠿⠞⠼, १८⠲०७⠲१९९७, ⠏ ⠈⠗ ⠃⠼⠣ ⠅ ⠤⠉⠼⠗ ⠉⠪⠬⠗⠠⠂; २९⠲ ⠃ ⠑⠿⠹⠣⠗⠼⠿, १३⠲०९⠲१९९७, ⠏ ⠈⠗⠙⠠⠏ ⠃ ⠂⠱⠼⠗⠠⠂; ३०⠲ ⠅⠫⠪⠇ ⠠⠂, ०४⠲०४⠲१९९८, ⠏ ⠈⠗⠙⠠⠏ ⠃ ⠂⠱⠼⠗⠠⠂; ३१⠲ ⠣⠱⠗⠣⠼, १८⠲०७⠲१९९८, ⠗⠉⠑⠉; ३२ ⠏⠿⠞⠼, १०⠲१०⠲१९९८, ⠉ ⠈⠿⠼⠉ ⠙⠗⠂⠱⠗⠑; ३३⠲ ⠃ ⠇ ⠼⠂⠞; ⠞⠼⠿⠙⠱, ०८⠲०१⠲१९९९, ⠏⠙⠉ ⠣⠉ ⠈ ⠃⠧; ३४⠲ ⠃⠧⠼⠞⠠⠏⠥⠗, १०⠲०४⠲१९९९, ⠝⠭⠒ ⠫⠂⠿ ⠈⠴⠤ ⠙⠯ ⠈⠯ ⠉⠂⠉ ⠈⠗; ३५⠲ ⠉⠬⠤⠃ ⠞⠠⠂, २४⠲०७⠲१९९९, ⠣⠂⠿⠼⠗⠼⠉ ⠴⠼ '⠣⠗⠣', ⠝⠭⠒ ⠅ ⠤⠇ ⠬⠼⠗⠠ ⠣⠂⠂ ⠅⠱; ३६⠲ ⠈ ⠞ ⠈⠙⠪⠇ ⠠⠂, २०⠲१०⠲१९९९, ⠅ ⠏⠇ ⠑⠉ ⠴⠼; ३७⠲ ⠫⠞⠅ ⠏⠥⠗, २५⠲०३⠲२०००, ⠗⠉⠑⠉ ⠗ ⠅⠫⠞; ३८⠲ ⠅ ⠼⠫⠏⠼ ⠅⠻⠱, २५⠲०६⠲२०००, ⠬⠠⠗⠑⠞ ⠈⠙ ⠈⠗ ⠏ ⠈⠗⠑⠏⠗ ⠈⠿⠂; ३९⠲ ⠬⠞⠃ ⠼⠙, २१⠲१०⠲२०००, ⠉ ⠈⠿⠼⠉ ⠙⠗⠂⠱⠗⠑ ⠑⠧ ⠅ ⠗⠼⠉⠉⠞ ⠈⠙ ⠈⠗ ⠇ ⠼⠇ ⠙⠼⠣; ४०⠲ ⠃ ⠂⠿⠫⠕, २१⠲०१⠲२००१, ⠝⠭⠒ ⠈⠅ ⠈⠅⠱, ⠏ ⠈⠗⠕⠒⠧⠂⠙ ⠈⠿⠼⠞⠞ ⠈⠙ ⠴⠼; ४१⠲ ⠱⠿⠞⠠ (⠡⠕⠡⠗⠝⠠⠱⠼), १९⠲०५⠲२००१, ⠏ ⠈⠗⠕⠒ ⠿⠕⠿⠼⠞⠞ ⠈⠙ ⠴⠼/⠈ ⠫⠂⠯ ⠅⠤⠒⠼⠫⠼⠙; ४२⠲ ⠃⠕⠅ ⠼⠗⠕,

२५⠲०८⠲२००१, ⠛⠊⠗⠊⠚⠜⠟⠟ ⠈⠙ ⠴⠜
'⠁ ⠗ ⠈⠵⠟⠜⠗⠢⠋ ⠈⠵⠗', ⠋⠢⠓⠊⠇⠜ ⠡⠜⠒ ⠏⠗⠢⠿⠓ ⠈;
४३⠲ ⠏⠾⠟⠜, ⠅ ⠊⠗⠴⠚⠿ ⠅⠾⠢, ०१⠲१२⠲२००१, ⠈⠙⠕⠅,
⠉⠑⠾⠟⠜ ⠡⠙⠊⠾⠊, ⠏⠾⠟⠜; ४४⠲ ⠗⠜⠄⠉⠢,
१३⠲०४⠲२००२, ⠅⠤⠋⠜⠗ ⠋⠟⠢⠿ ⠈⠗⠧⠊⠟⠈⠛; ४५⠲
⠑⠜⠿⠇ ⠏⠤⠗, २४⠲०८⠲२००२, ⠵⠢⠗⠑⠟⠈⠛⠈⠗ ⠋⠕⠖⠟
⠴⠜; ४६⠲ ⠏⠾⠟⠜, (⠧⠊⠛⠈⠿⠜⠏⠾⠊ ⠓⠧⠟ ⠏⠾⠟⠜),
१६⠲११⠲२००२, ⠈⠲⠊⠾ ⠅⠤⠋⠜⠗ ⠜⠲⠜⠛; ४७⠲
⠅⠕⠇⠅⠜⠾⠜, २२⠲०१⠲२००३, ⠅⠗⠈⠴⠿⠕⠿ ⠈⠓⠢,
⠅⠕⠇⠅⠜⠾⠜; ४८⠲ ⠅⠤⠾⠫⠟⠜, ०७⠲०६⠲२००३, ⠹⠤⠒
⠋⠖⠑⠟⠈⠛⠈⠗ ⠞⠜⠗⠜⠿⠴ ⠗⠜⠋; ४९⠲ ⠂⠑⠟⠢⠏⠤⠗,
२०⠲०९⠲२००३, ⠅⠋⠇⠑⠙ ⠴⠜; ५०⠲ ⠛⠗⠂⠸⠿⠜,
२१⠲०२⠲२००४, ⠹⠤⠒ ⠈⠙⠕⠅ ⠅⠤⠋⠜⠗ ⠋⠑⠖⠾⠜; ५१⠲
⠲⠋⠋⠑⠛⠏⠤⠗, १०⠲०७⠲२००४, ⠹⠤⠒ ⠗⠧⠢⠟⠈⠛⠈⠗
⠅⠤⠋⠜⠗ ⠉⠫⠿⠗⠢; ५२⠲ ⠗⠜⠄⠉⠢, ०२⠲१०⠲२००४,
⠧⠊⠧⠑⠅⠜⠟⠟⠈⠛ ⠺⠜⠅⠤⠗ ; ५३⠲ ⠛⠑⠧⠥⠗,
०८⠲०१⠲२००५, ⠓ ⠈⠿⠜⠋ ⠛⠗⠊⠖⠗⠑ ⠑⠧ ⠅ ⠈⠧⠊⠟⠜⠛;
५४⠲ ⠂⠑⠿⠻⠡⠗⠜⠿, ०९⠲०४⠲२००५, ⠏ ⠈⠗⠛⠢⠏
⠂ ⠊⠖⠜⠗⠢; ५५⠲ ⠏⠻⠗ ⠈⠴⠊⠿⠜⠄ ,२०⠲०६⠲२००५, ⠗⠋⠑⠛;
५६⠲ ⠏⠾⠟⠜, ०३⠲११⠲२००५, ⠈⠲⠢⠾ ⠅⠤⠋⠜⠗ ⠜⠲⠜⠛;
५७⠲ ⠲⠟⠅ ⠏⠤⠗ (⠟⠑⠏⠜⠇) , १२⠲०८⠲२००६, ⠗⠋⠑⠙
⠗ ⠡⠲⠟; ५८⠲ ⠲⠿⠟⠿⠗, ०२⠲१२⠲२००६, ⠞⠜⠗⠜⠿⠴
⠿⠜⠛⠧; ५९⠲ ⠂⠑⠿⠻⠡⠗⠜⠿, १०⠲०२⠲२००७, ⠏ ⠈⠗⠛⠢⠏
⠂ ⠊⠖⠜⠗⠢; ६०⠲ ⠡⠖⠗⠡⠜, २१⠲०७⠲२००७, ⠅⠊⠡⠇⠿
⠅ ⠲⠗⠿ ⠈⠴; ६१⠲ ⠡⠤⠏⠲⠇ -२, ०१⠲१२⠲२००७, ⠈⠗⠧⠊⠟⠈⠛
⠲⠜⠅⠤⠗; ६२⠲ ⠲⠋⠋⠑⠛⠏⠤⠗, ०३⠲०५⠲२००८, ⠹⠤⠒
⠗⠧⠢⠟⠈⠛⠈⠗ ⠅⠤⠋⠜⠗ ⠉⠫⠿⠗⠢; ६३⠲ ⠗⠜⠄⠉⠢,

११⠲०७⠲२००८, ⠅⠥⠍⠜⠗ ⠍⠝⠔⠯ ⠈⠗⠧⠊⠝ ⠈⠙; ६४⠲
⠗⠒⠥⠜ ⠊ ⠭ ⠈⠗⠜⠉ (⠍⠹⠥⠁ ⠝⠢), ०८⠲११⠲२००८, ⠹⠹⠲
⠈ ⠍⠝⠅ ⠈⠧⠊⠉⠅; ६५⠲ ⠏⠻⠝⠜, ⠅⠹⠜ ⠛ ⠯⠜-३,
२१⠲०२⠲२००९, ⠈ ⠢⠊⠱ ⠅⠥⠍⠜⠗ ⠜⠢⠜⠹/ ⠉⠑⠱⠝⠜
⠊⠍⠊⠱⠊; ६६⠲ ⠍⠹⠥⠁ ⠝⠢, ३०⠲०५⠲२००९, ⠹⠊⠅ ⠢⠏
⠅ ⠥⠍⠜⠗ ⠤⠜; ६७⠲ ⠊⠍⠊ ⠈⠱⠢⠏⠥⠗, ०५⠲०९⠲२००९,
⠗⠍⠜⠅ ⠜⠝ ⠈⠱ ⠗⠹ '⠗⠍⠜'; ६८⠲ ⠊⠥⠏⠪⠅- ३,
०५⠲१२⠲२००९, ⠈ ⠗⠧⠊⠝ ⠈⠙ ⠫⠜⠅ ⠥⠗; ६९⠲ ⠢⠝⠅ ⠏⠥⠗,
०३⠲०४⠲२०१०, ⠗⠜⠢⠜⠗⠜⠉ ⠊⠊ ⠅⠢ '⠗⠜⠫⠪⠗'; ७०⠲
⠅ ⠃ ⠊⠅ ⠏⠥⠗ (⠹⠗ ⠃ ⠅⠛⠜) , १२⠲०६⠲२०१०, ⠹⠹⠲
⠿⠕⠛⠜⠝⠝ ⠈⠹ ⠤⠜; ७१⠲ ⠃ ⠑⠗⠉⠜ (⠤ ⠅⠤⠜⠗⠏⠥⠗),
०२⠲१०⠲२०१०, ⠢⠛⠹⠢⠙ ⠏ ⠈⠗⠊⠜⠹ ⠉⠤ ⠈⠹⠅,
⠊ ⠈⠹⠜⠝⠢⠿ ⠊⠜⠢⠊⠱ ⠈⠿ ⠏ ⠈⠗⠑⠉⠢; ७२⠲ ⠊⠥⠏⠪⠅,
०४⠲१२⠲२०१०, ⠈ ⠗⠧⠊⠝ ⠈⠹ ⠫⠜⠅ ⠥⠗; ७३⠲ ⠉⠢⠊⠟⠢,
⠅ ⠹⠜ ⠗⠜⠢⠅ ⠉⠅, ०५⠲०३⠲२०११, ⠧⠊⠢⠿ ⠉⠢⠜⠏⠜⠱ ⠈⠗;
७४⠲ ⠢⠢⠜⠗⠢⠃ ⠜⠛, १०⠲०९⠲२०११, ⠹ ⠈⠿⠜⠉ ⠹⠗⠊⠢⠗⠑;
७५⠲ ⠏⠻⠝⠜, ⠢⠢⠗⠅ ⠢⠿⠝ ⠈⠱⠢, १०⠲१२⠲२०११, ⠈ ⠝⠕⠅
⠑⠧ ⠅ ⠅⠍⠅ ⠍⠕⠢⠝ '⠉⠥⠝ ⠈⠝⠥'; ७६⠲⠉⠑⠝ ⠈⠝⠔,
१४⠲०७⠲२०१२, ⠧⠊ ⠃⠜ ⠗⠜⠝⠢; ७७⠲ ⠹⠗ ⠃ ⠅⠛⠜, ⠅ ⠊⠗⠤
⠢⠿⠝ ⠈⠱⠢, ०१⠲१२⠲२०१२, ⠈ ⠗⠧⠊⠝ ⠈⠹ ⠫⠜⠅ ⠥⠗ ; ७८⠲
⠕⠝⠹ ⠈⠿⠜⠉⠏⠥⠗, ०९⠲०३⠲२०१३, ⠅ ⠍⠅ ⠑⠹ ⠤⠜; ७९⠲
⠪⠗⠢⠜ (⠇ ⠪⠅ ⠢⠢), १५⠲५⠲२०१३, ⠥⠍⠑⠹ ⠏⠜⠊⠧⠜⠝;
८०⠲ ⠝⠊⠗ ⠈⠍⠅ ⠢ (⠊⠥⠏⠪⠅ ), ३०⠲११⠲२०१३, ⠥⠍⠑⠹
⠍⠤ ⠈⠹⠅, ⠊ ⠈⠹⠜⠝⠢⠿ ⠊⠜⠢⠊⠱ ⠈⠿ ⠏ ⠈⠗⠑⠉⠢; ८१⠲
⠹⠑⠧⠑⠗,(⠃ ⠊⠫⠇ ⠢ ⠅ ⠕⠫⠢,⠃ ⠍ ⠈⠏⠜⠊⠻⠹⠝, ⠹⠑⠧⠑⠗),
२२⠲०३⠲२०१४, ⠕⠉ ⠏ ⠈⠗⠅ ⠜⠉ ⠤⠜; ८२⠲ ⠍⠑ ⠅⠢⠹,
(⠤ ⠅⠤⠜⠗⠏⠥⠗), ⠅ ⠹⠜ ⠃ ⠪⠪ ⠊⠊⠹ ⠈⠪ ⠍⠑⠢⠹⠏⠜,

३१⠲०५⠲२०१४, ⠛⠚⠑⠟ ⠈⠙ ⠈⠗ ⠺⠎⠊ ⠼⠗; ८३⠲ ⠡ ⠇⠤⠎-
⠃⠏⠻⠈⠿⠎⠔⠠, ३०⠲०८⠲२०१४, ⠝⠝ ⠈⠙ ⠧⠈⠇⠔⠡
⠗⠔⠿/⠗⠔⠛⠧⠇⠔⠇ ⠡⠔⠔⠧/⠡⠳⠗⠰ ⠝⠔⠗⠔⠿⠼ ⠗⠔⠿
'⠡⠤⠏⠝'; ८४⠲ ⠃⠑⠗⠉⠔ (⠉⠩⠤⠂⠝⠠), २०⠲१२⠲२०१४,
⠊⠈⠧⠇⠤⠉⠔⠗ ⠉⠈⠉⠈⠗, ⠡⠈⠊⠔⠝⠠⠿ ⠡⠔⠔⠈⠹⠈⠿
⠏⠈⠗⠑⠉⠠; ८५⠲ ⠃⠔⠛⠇⠏⠤⠗, (⠉⠈⠿⠔⠉ ⠇⠤⠇⠰,
⠙⠈⠧⠔⠗⠈⠇⠔⠏⠤⠗⠠ ⠃⠔⠛⠇⠏⠤⠗), ०४⠲०४⠲२०१५, ⠕⠉
⠏⠈⠗⠇⠔⠉ ⠼⠔ ; ८६⠲ ⠇⠇⠡⠑⠝⠔ (⠉⠩⠤⠂⠝⠠),
२०⠲०६⠲२०१५, ⠗⠔⠰⠙⠑⠧ ⠉⠼ ⠈⠹⠇ '⠗⠉⠼', ⠡⠹ ⠈⠿⠙⠑⠧
'⠡⠤⠏⠝' ; ८७⠲ ⠝⠈⠗ ⠈⠉⠇⠠ (⠡⠤⠏⠈⠇ ), १९⠲०९⠲२०१५,
⠤⠉⠑⠙ ⠉⠼ ⠈⠹⠇ , ⠡⠈⠊⠔⠝⠠⠿ ⠡⠔⠔⠈⠹⠈⠿ ⠏⠈⠗⠑⠉⠠ ;
८८⠲ ⠉⠩ ⠈⠿ ⠧⠈⠙ ⠈⠿⠔⠇⠿- ⠙⠇⠗⠔⠉ (⠂⠑⠝⠠⠏⠤⠗),
३०⠲०१⠲२०१६, ⠅⠉⠇⠑⠙ ⠼⠔, ⠈⠉⠗ ⠝⠔⠙ ⠼⠔ ; ८९⠲
⠇⠢⠅⠔⠠, २६⠲०३⠲२०१६, ⠤⠉⠑⠙ ⠏⠔⠡⠧⠔⠝ ⠑⠧⠅
⠏⠈⠗⠑⠉ ⠇⠤⠉⠔⠗ ⠡⠔⠔⠤; ९०⠲ ⠇⠟⠈⠉⠠⠝⠈⠿⠔.
(⠉⠩⠤⠂⠝⠠), १८⠲०६⠲२०१६, ⠗⠔⠉ ⠧⠈⠇⠔⠡ ⠡⠔⠔⠤,
⠡⠈⠊⠔⠝⠠⠿ ⠡⠔⠔⠈⠹⠈⠿ ⠏⠈⠗⠑⠉⠠; ९१⠲ ⠛⠕⠩⠝⠏⠤⠗
(⠉⠩⠤⠂⠝⠠) २४⠲९⠲२०१६, ⠙⠤⠗ ⠈⠛⠔⠝⠝ ⠈⠙ ⠉⠼ ⠈⠹⠇ ;
९२⠲ ⠝⠧⠔⠝⠠ (⠉⠩⠤⠂⠝⠠), ३१⠲१२⠲२०१६, ⠈⠰⠿
⠇⠤⠉⠔⠗ ⠙⠔⠡ '⠏⠈⠝ ⠈⠻⠤'; ९३⠲ ⠗⠹⠝⠡⠔⠗⠔
(⠑⠕⠑⠗⠙⠠⠔⠔), २५⠲०३⠲२०१७, ⠗⠔⠰⠙⠑⠧ ⠉⠼ ⠈⠹⠇ ,
⠡⠈⠊⠔⠝⠠⠿ ⠡⠔⠔⠈⠹⠈⠿⠔⠝⠤⠗⠔⠛⠠ ; ९४⠲ ⠇⠢⠗⠔
(⠉⠩⠑⠏⠤⠗), २४⠲०६⠲२०१७, ⠙⠩⠰ ⠿⠕⠛⠑⠝ ⠈⠙ ⠈⠗
⠏⠔⠺⠅ ⠧⠈⠿⠕⠛⠠, ⠡⠈⠊⠔⠝⠠⠿ ⠏⠈⠗⠑⠉⠠ ; ९५⠲
⠰⠇ ⠡⠔⠝ ⠙⠤⠉⠗⠔ (⠉⠩⠤⠂⠝⠠), ०९⠲९⠲२०१७, ⠝⠔⠗⠔⠿⠼
⠿⠔⠙⠧; ९६⠲ ⠩⠂ ⠢⠇ ⠠ (⠇⠕⠅ ⠔⠠), १६⠲१२⠲२०१७,
⠗⠔⠩⠔⠅ ⠔⠝ ⠈⠹ ⠉⠼ ⠈⠹⠇ ; ९७⠲ ⠃⠑⠗⠉⠔ (⠇ ⠅⠝⠢⠗),

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Rajdeo Mandal- Maithili Writer (Now with Supplement I & II)

⠵⠊⠟ ⠵⠧⠇ ⠫⠥ ⠣⠎⠿ ⠉⠵ ⠁⠹ ⠁⠗ ⠿⠎⠹⠧

⠵⠊⠟ ⠵⠧⠇ ⠫⠥ ⠣⠎⠿ ⠉⠵ ⠁⠹ ⠁⠗ ⠿⠎⠹⠧ (⠅⠁⠹⠊⠇ ⠔⠯⠗)

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⠉⠠⠹⠊⠇⠠ ⠫⠉⠠⠯⠔⠉⠔⠫ ⠈⠫ ⠈⠗ (⠯⠁⠗⠑⠤⠫⠔)

⠫ ⠅⠿⠉⠑ ⠏ ⠐⠻⠳ ⠅⠉⠇⠔⠟⠟ ⠁⠹ ⠨⠔ ⠅

⠃ ⠈⠗⠔⠑ ⠈⠉⠼⠧⠔⠹⠏⠗ ⠏ ⠈⠗⠑⠔⠗⠒

⠙⠳⠿⠼ ⠏⠒ ⠈⠫⠔- The Black Book

⠙⠳⠿⠼ ⠏⠒ ⠈⠫⠔- The Black Book (⠅⠁⠹⠊⠇ ⠔⠯⠗)

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Parallel Literature in Maithili and Videha Maithili Literature Movement

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⠇ ⠑⠤⠅ ⠹⠔⠏⠗ ⠑⠉⠗ ⠼⠁⠏ ⠈⠏⠼⠠

Five Short Stories by Sh⠢ Jagdish Prasad Mandal

Sh Jagdish Prasad Mandal has adjudged the following five short stories as his best:

The Transmission (Sancharan)

The Favourite Work (Bhari Man Kaaj)

The Gone Hope (Aayal Aasha Chali Gel)

The Gift of Life (Jeevan Daan)

On My Behalf (Appan Sati)

The Transmission (Sancharan): The philosophical musings of the life of Jeebachh Uncle have been depicted with all their splendour⠢ The earthly comes in between, of course⠢ The flood and the

dam, the hope generated out of the Kosi River project regarding hydel power electricity and the subsequent despair arising out of its non-fulfilment॰ The irrigation facility for the farmers, the arrival of fertilisers, the projects leading to disturbance in the flow of small rivers, the memory of earlier mango plantations in villages, and the rain-based agriculture, all have been dealt with in detail॰ After fifty Jeebachh Uncle dissociated from the family life dispassionately and handed over the responsibilities to both of his sons॰

The Favourite Work (Bhari Man Kaaj): This story is the story of Gianchan॰ He is overwhelmed by his life, but then Sumitlal tells him a story and he feels relieved॰

The Gone Hope (Aayal Aasha Chali Gel): The people of village Rudrapur are preparing to go to Rameshwaram for a pilgrimage॰ A discussion ensues between Hiralal and Motilal॰

The Gift of Life (Jeevan Daan): Sumant and his wife is discussing life in the aftermath of an earthquake॰ Last week due to the earthquake all three houses collapsed॰

On My Behalf (Appan Sati): This story is a story of a happening village surrounding the shops at the roundabout॰ The people and their priorities, minor squabbling and all are witnessed here॰

Sh॰ Jagdish Prasad Mandal is known for giving Maithili stories which directly cater to the problems

and solutions of the people of Mithila·: The solution is there in the midst of the people and whoever finds the solution is the leader of his stories·: And there is always one who finds the solution·: He is better known for his stories which are anti-migration rather than anti-escapism·: However, he has selected the above five short stories which are philosophical musings·: But here also his priority is the people and their life·: He says through Jeebach Uncle that the life of Jeebach Uncle was grand·: So grandeur is not about money, but it is about the manner people live their lives·: This grandeur of life has been depicted not through the lives of landlords but through the life of common people, who faces drought, flood, and negative results on the environment through the concept of neo-development, yet their demeanour is grand·:

## ERA BEFORE AND AFTER: LITERARY SCENE IN MAITHILI AFTER THE ARRIVAL OF JAGDISH PRASAD MANDAL

Amartya Sen wrote about the famine of Bengal (1942-43), talking about how lacs and lacs of people died in that famine (15 lacs as per estimates of the Famine Enquiry Commission), but that this did not include his loved ones·: Likewise in 1967, there happened a great famine in Mithila·: When Indira Gandhi (then the Prime Minister of India) visited the area, she was shown how the people from the Mushhar community survived simply by eating

bisarh (roots of lotus and other plants)•:
But this tragedy was written about only in 2009 by Sh•: Jagdish Prasad Mandal, over forty years after it happened•: And the reasons for that delay are obvious•: In Maithili literature, there is a lopsided tendency which has made its journey slanted and ugly•: The ones writing for mainstream Maithili literature have had no firsthand experience of tragedies of this magnitude, so they could never write on such subjects•:
The coming of Jagdish Prasad Mandal on the literary scene simultaneously started a renaissance and a reformation movement in Maithili literature•: It commenced a shiny new era•: He gets credit for correcting the dark and ugly course the literary scene had taken•: He gets credit for filling the gap and correcting the lopsided course of Maithili literature, which was hitherto moving on a one-way road•:
Jagdish Prasad Mandal is an artist•: He can convey the facts in such an amazing way that the reader is left in a trance•:
He can present the facts directionally and purposefully•: Armed with this ability he has defined the literature of the Maithili language so greatly that we could bifurcate its history into two eras: the era before Jagdish Prasad Mandal, and the era which comes after•:

His facts are collated from every section of society·: They are not placed in his prose as ornaments·: Instead, they flow naturally·:

It is as if a high tide has shaken the coastlines of the so-called main drain of Maithili literature, which dies completely but then regains its shape during the monsoon·:
His words never present a lament·: His writing never shirks from its responsibilities·: No matter what hardships they face, the characters never lose hope or blame their lack of resources; they never grow dismal and resolutely keep marching on·:
He has respect for the lifestyles and contributions of every stratum of society, and that is very exceptional·: This becomes effective because there is no mismatch between his words and his deeds, and this is because of the greatness of his personal and social life·: What he thinks, what he does, and what he writes·: It makes his literature truthful·:
The ups and downs of the lyrical voice of the Maithili language attracted even the great Yehudi Menuhin who, in a BBC programme, said it was one of the sweetest languages·: He talked of how his entire body swung hearing this language·: Jagdish Prasad Mandal uses the ups and downs of this lyrical/rhythmic language to show the affinity of mutual dependence with its society and culture·:
This will bring revolution not only in literature but

also in the economic arena॰:

Survey of some books written by Shri Jagdish Prasad Mandal

SHAMBHUDAS

Jagdish Prasad Mandal injects into the minds of the readers the deity Barham Baba॰: He shows that both the devotees as well as Barham Baba himself are quite cheerful॰: He shows the convergence of "Shambhua" (disrespectful calling) into "Shambhu" (respectful calling)॰: And then he sees Shambhudas changing to Darbaridas॰:

The crumbling institutions of Mithila and Shambhudas turned to rubble, which is proof that the arts practised in Mithila have been destroyed॰: But the main characters of his other short stories, like Bhaitak Lava or Bisarh, refused to crumble॰: So then why has Shambhudas become Darbaridas? Is it just a simple loss of power? Or is it a change in Jagdish Prasad Mandal, the writer, himself? Has he become tired; is he being defeated?

Looking closer we find that Shambhudas is not in any way inferior to the heroes and heroines of Bhaitak Lava or Bisarh॰: Then why is Shambhudas losing? Shouldn't he be winning? Why does the writer push him to defeat? He is the writer, he's God as far as the characters are concerned, why he is letting the circumstances be such that Shambhudas finds himself in a losing position?

Jagdish Prasad Mandal's characters are not artificial ones⁖ And that is why they do not always win on every economic front⁖
On the economic front, work is done through hands, through labour⁖ But culture (including literature) is a very delicate handiwork⁖ The characters of this story get entrenched in this handiwork⁖
When Jagdish Prasad Mandal's other characters had to fight on the economic front, they fought like anything, and they triumphed⁖ But to serve the area of Art, Shambhudas had to migrate (unlike the characters of Bisarh)⁖
So Shambhudas had to become a courtesan, a court artist⁖ Economically it was thankless work⁖ But doing this was the only way of true survival in these changing times, for it represented the survival of Art!
But here also, in what may still be seen as defeat (for economically, it was), Shambhudas unfurled a flag of revolt⁖
He decided not to marry⁖ He decided to let go of the possibility of family life⁖ Shambhudas became Darbaridas not for his economic survival⁖ Indeed, he certainly is not a utilitarian, but he had to make the compromise for the sake of the survival of his Art⁖ His decision not to marry was repentance for this compromise⁖
The parallel tradition will topple if Art becomes

"Darbaridas"·: If Shambhudas loses it will be a loss for Mithila·: It is not just Jagdish Prasad Mandal who will lose, it is the entirety of Mithila who will lose in his defeat·:
Will Mithila heed this warning of Shambhudas?
BAJANTA-BUJHANTA
It is a collection of seed stories·:
The title seed-story Bajanta-Bujhanta (trans·: talking-understanding) is a story of a parrot, who is Bajanta-Bujhanta·: In this collection of seed stories, there is more symbolism like these than in the writer's other stories·:
In Chaukidari we see a labourer working even in the eighth month of her pregnancy, by tying a rope around her waist and stomach·:
The story Pator he dedicates to the famous seed-story activist Manoj Kumar Karn (alias Munnaji), and he assigns a piece of symbolism too·: "Like a dark room which has serpents all around, like that are we too"·: This moves the seed story further forward·: And Samdahi says "Oh, you have become the listener of the very language of the crow·:"

TAREGAN
This book lacks complex plotlines or complicated symbols for the simple reason that it was written to instil good values in children·:
But here, the whole story is a symbol·: When Subhas Chandra Bose's father tells him that

sleeping on the ground is not enough, it leaves a remarkable imprint on his mind⁖ What this man did later for India is known to all⁖ Satya Vidya Bhardwaj says that "Knowledge is bigger than heaven⁖"
This collection is not only of importance in children's literature⁖ It expands the horizons of seed stories too⁖
GEETANJALI
Chalu Uchitpur poem features a place called Uchitpur, where everyone has the same body language and the same clothing⁖ In this land, there is no difference between fire and water⁖
The "new moonlike full moon" tells us many things about the deformed "bedhab roop"⁖
Yaar Yau is a song of tragedy⁖ It describes everything that has been washed away in a flood, including the washing away of the spirit and the sense of existence⁖

He dedicates the song to Sh⁖ Rajnandan Lal Das's 'Yug-Yug', where he has described how all doors close when one is entrapped in a spiderweb⁖
This complete collection of the song is dedicated to Professor Udaya Narayana Singh Nachiketa'⁖ All the songs in this collection are lyrical⁖
RAIT-DIN
Baba did not understand the mischief of the barren trees⁖ He tilled and ploughed and planted the

trees॰: But then those trees became the abode of dead souls॰: They did not touch the soil, reaching the sky by holding the top॰:
Halluk Kaaj (trans॰: easy work) details the technicalities of labour tools which make the work easy॰: It is an experience of satisfaction that the artists get after the completion of their work॰: How a world full of empathy is created, it describes that too॰:
Whether it is in Patta Chhimee's syrupy mental level or in "the huge-lad is condemned", the writer brings new and distinct typical Maithili verse॰: It makes Rait-Din distinct॰:
INDRADHANUSHI AAKASH

We listen as someone sings Nachari (Maithili songs about Lord Shiva Songs) while fully swinging his voice and body॰: The spirituals and supernaturals have found their places॰: One is assembling (or creating), and the other is disassembling॰: The change is a mere game॰:
The poet is incredibly careful in his selection of words and subjects॰: Mystery, disappointment, answers, along with questions and hope, all keep coming and going॰:
TEEN JETH EGARHAM MAAGH
In Ghare-Ghare every household is lit up by a diya, but the whole village is in darkness॰:

In Kaushal-Jakhain we are told why the land turned barren and how the dark village ended up in its sorry state⁖
In Aas Prem Sang, hope returns to the village⁖
SARITA
Here, Jagdish Prasad Mandal's verse keeps raising questions⁖ It keeps on questioning⁖
His poetry shows a painful awareness of facts and constantly brings up questions, even in its conclusion⁖

If you compare his poetry with his prose, you will find much more pessimism in it, unlike his hope-filled prose⁖ The short length of the poems does not give him time to analyse the questions, to find the answers⁖ So, he keeps on raising questions and only questions, poking at the readers to look for the solutions themselves⁖
This type of verse is an intriguing first for Maithili literature⁖
(Language editing by Astha Thakur)
Survey of some more books by Jagdish Prasad Mandal
Ulba Chaur: Short Story, ShrutiPublication, New Rajendra Nagar, (New Delhi), 2013
It is a collection of thirteen short stories, every story of this collection depicts the ups and downs of life, it investigates the causes of the problems and puts forward solutions after giving it modernistic

solutions৹

Ardhangini: Short Story, ShrutiPublication, New Rajendra Nagar, (New Delhi), 2013

This is a collection of twenty short stories৹ He depicts vividly the distress that salaried people face৹ On the other hand, he compares it with the jovial life of the agriculturists৹ At the same time, he takes head-on the pseudo-beliefs and other social problems faced by the village people and offers solutions৹ He underlines the caste-based occupations and delineates their importance and necessity for maintaining a good life in villages৹

Satbhaiya Pokhair: Short Story, ShrutiPublication, New Rajendra Nagar, (New Delhi), 2013

This book has so far been run into four editions৹

Bhakmor: Short Story, ShrutiPublication, New Rajendra Nagar, (New Delhi), 2013

The collection has nine short stories৹ The web ("ojhari") and other stories deal with the post-1947 period and deal with the degradation of democratic values and the deformation of public institutions৹

Nai Dharaiye: Novel, ShrutiPublication, New Rajendra Nagar, (New Delhi), 2013

This novel is the fulfilment of the religion of literary creation, which has been faithfully by the author৹ It reflects the face of society through its moving depiction of life৹

Krantiyog: Short Story, PallaviPrakashan, Nirmali, Supaul, (Bihar), 2017

It contains six stories·: The problem of drainage has arisen due to the construction of highways and link roads, high-plinth buildings, and houses·: The damage to the environment and the problem of flood arising out of this have been depicted well·: The number and area of ponds, well and orchards are declining·: So, the thorny plants have abounded leading to a loss of harvest·:

Subhimani Jingi: Short Story, PallaviPrakashan, Nirmali, Supaul, (Bihar), 2018

The author has vividly depicted the third gender problem·: An adolescent Shyama is neither a male nor female, so the people, including the mother, decide to hand over Shyama to the Kinnars·: But the father rose in favour of the boy and decides to provide him with all such skills necessary for a respectable life·: He gives an example of Lord Shiva who is called half male and half female (Ardhanarishwar), and of Krishna who enters the group of females by transforming himself into Shivani·: The mother, seeing the resolve, also comes on the side of her husband·:

The problem of other sex, hitherto unknown in Maithili literature, has come to the attention of the author·: Shyama is a child that is indisputable·: Shyama has every right to live a dignified and respectful life and for that necessary skills are required and would be provided to him·: The siblings convince the mother but after the stories of

Shiva and Krishna are placed before her, she goes in repentance as to why she was not taught these stories earlier•: The third sex, particularly in the village society, has been shown with a new perspective•: Other stories of the collection also throw light on other aspects for example the issue of "Mathas" and asceticism in "Babak Bag-Bagiya" and the resolution of disputes in a village in "Kukurpan"•: In "Herayal Jingi" the issue of development in the village post-independence has been described with the example of Kamalpur village, the issue of caste and faulty development model has been given a fresh treatment•:

Subhimani Jingi (A respectful life) 2018 is a collection of short stories consisting of eight stories•: The second short story is named Subhimani Jingi, which is the title of the book also•: This book was written between the 23rd of January 2018 and the 9th of March 2018•: Pallavi Prakashan has published this book, Nirmali•: A night-long tri-monthly reading session of short stories (Sagar Rati Deep Jaray) is held in Maithili at different venues•: The 97th such reading session was held on 24•:03•:2018 at Berma village in the convener ship of writer Sh•: Kapileshwar Raut•: This village happens to be the village of Sh•: Jagdish Prasad Mandal also•: On that occasion, this book was launched (released)•:

All eight stories of this book depict the constant

changes in the life of a village person vividly·:
The eight stories of this book consist of:

1·: Kekra Lel Kelau: written on 23·:01·:2018
2·: Subhimani Jingi: written on 28 Jan 2018
3·: Babak Bag-Bagiya: written on 3 Feb 2018
4·: Ab-Tab: written on 7 Feb 2018
5·: Agilah: written on 11 Feb 2018
6·: Kukurpan: written on 28 Feb 2018
7·: Herayal Jingi: written on 5 Mar 2018
8·: Asha Par Paani Phir Gel: written on 9 Mar 2018

1·: Kekra Lel Kelau:
This short story begins with a conversation among people sitting around a bonfire on winter days·: Bhogilal bhay is an Ayurvedic Doctor who is not able to keep his health well·: His family also became disconcerted, all his family except his wife migrated to cities·: The conversation goes on regarding the environment and other aspects of the socio-environment of village people, which has changed for some people who were not able to cope with it·:

2·: Subhimani Jingi
The author has vividly depicted the third gender problem·: An adolescent Shyama is neither a male nor female, so the people, including the mother, decide to hand over Shyama to the Kinnars·: But the father rose in favour of the boy and decides to provide him with all such skills necessary for a

respectable life•: He gives an example of Lord Shiva who is called half male and half female (Ardhanarishwar), and of Krishna who enters the group of females by transforming himself into Shivani•: The mother, seeing the resolve, also comes on the side of her husband•:

The problem of other sex, hitherto unknown in Maithili literature, has come to the attention of the author•: Shyama is a child that is indisputable•: Shyama has every right to live a dignified and respectful life and for that necessary skills are required and would be provided to him•: The siblings convince the mother but after the stories of Shiva and Krishna are placed before her, she goes in repentance as to why she was not taught these stories earlier•: The third sex, particularly in the village society, has been shown with a new perspective•:

3•: Babak Bag-Bagiya

This short story deals with the issue of "Mathas" and asceticism•: Goverdhan Das was a poor child whose parents died while he was young•: He becomes the successor of Mahant Gokul Das•: Through his story, the author travels to the hinterland and presents the untouched states of village life•: Through his gardens, the Baba was getting remembered but now these gardens are vanishing due to poor upkeep•:

4•: Ab-Tab:

The vegetable articles used during the village feast are the medium through which the author takes the issue of development affecting village life•:

5•: Agilah

Pakshadhar's Uncle returns to the village after retirement•: Munilal is his cousin•: Munilal's daughter is widowed•: Munilal and his daughter Savitri are the objects through which Pakshadhar wants his reform agenda to go through•:

6•: Kukurpan

The method of resolution of disputes in the village is the subject matter in "Kukurpan"•: The resolution can be provided only by a person who is capable of being so•:

7•: Herayal Jingi

In "Herayal Jingi" the issue of development in the village post-independence has been described with the example of Kamalpur village, the issue of caste and faulty development model has been given a fresh treatment•:

8•: Asha Par Paani Phir Gel

Lalit is a literate agriculturist•: He starts farming sunflowers•: Through his experiments, the author finds space for detailing actual problems faced by the agriculturists, the ravage of nature and so on•:

Dekhl Din: Short Story, PallaviPrakashan, Nirmali, Supaul, (Bihar), 2018

A family which is lived for three generations in a

village and a family whose second generation has migrated to the town have been compared॰ The superiority of the former has been established in the title short story of the collection॰

Gapak Piyahul Lok: Short Story, PallaviPrakashan, Nirmali, Supaul, (Bihar), 2018

This is a collection of thirteen short stories॰ The title short story deals with have depicted the society existing at the time of the permanent settlement- Zamindars॰ The resources were held by a few, the system continued in Independent India॰ The people started capturing the lands resulting in litigation॰ The title short story depicts one such litigation involving thirty-five people along with Deenbandhu Kaka॰ On the day of the judgment of the case, there happened a bus accident which was carried॰

Lahsan: Novel, PallaviPrakashan, Nirmali, Supaul, (Bihar), 2018

BIRTHMARK (Lahsan): It is a story of a person from a village, who gets disenchanted with city life, where morality- both social and personal- has no meaning॰ It describes vividly the village and city life, and in that description, one finds no charm in city life for ordinary class people॰ Its plot revolves around personal upheavals, but the actual beauty of the novel lies in its vivid presentation of city and village life from the point of view of economically

lower-class people।
Rahe Joker Pariwar: Short Story, PallaviPrakashan, Nirmali, Supaul, (Bihar), 2020
The loss of livelihood is the major reason for the migration from Mithila। But the people who migrate include the well-offs also who migrate for an easier life। So, thirty years ago, despite being well off Shantinath left Chanpur and migrated to Shati Niketan (Shanti- peace!!) in search of peace। And even when some people from his village found him, he had no regret। Unlike his other books, this migration of the well-off in search for peace compares and depicts the tussle around the social life of Mithila।
Gamak Jingi: Short Story, ShrutiPublication, New Rajendra Nagar, (New Delhi), 2009

This collection of short stories contains nineteen short stories। The author was given Tagore Literature Award (Sahitya Akademi) for this book। Every story in this book depicts the hardness of village life। The people have to bow before natural calamities। However, the people in these stories rebound without exception and refuse to let down or migrate।
Maulayal Gachhak Phool: Novel, ShrutiPublication, New Rajendra Nagar, (New Delhi), 2009
It is his first novel which deals with the problem of migration from the villages। The novelist envisages

the rejuvenation of worn-out systems which will stop migration৹

Utthan-Patan: Novel, ShrutiPublication, New Rajendra Nagar, (New Delhi), 2009

Even the laziest can move forward if he has a desire for economic improvement৹ Shyamanand brings technology to agriculture৹ Unity is essential if one must stop the breaking of and migration from villages৹

JingikJeet: Novel, ShrutiPublication, New Rajendra Nagar, (New Delhi), 2009

The writings which deal with village life are full of negative forces৹ The author puts a break on the disappointment arising out of such negative writings about village life৹

Mithilak Beti: Drama, ShrutiPublication, New Rajendra Nagar, (New Delhi), 2009

This is a drama dealing with the miserable life of daughters in the villages of Mithila৹ There are many forms of discrimination, the author has chosen the deformation of relations after the marriage of the female৹ The reason for it is enshrined in the unequal treatment between daughter and son from the day he or she is born৹

Taregan: Inspirational Story Compilation, ShrutiPublication, New Delhi, 2010

This is children's literature and is a collection of 111 inspirational seed stories which includes the gist of some masterpieces from the world literature

curated for the children•:
Jeevan-Maran: Novel, ShrutiPublication, New Rajendra Nagar, (New Delhi), 2010
The spiritualism in the author comes to the fore, the real life would be the afterlife•:
•:
JeevanSangharsh: Novel, ShrutiPublication, New Rajendra Nagar, (New Delhi), 2010

The author compares two villages the Banspura, which he tells us is the less developed and the Sisauni, which is comparatively more developed•: The comparison is based on the perception of developed and less developed among the people of the villages, which is the view of the author as well•: The Sisauni people have a middle school, they have their Public Durga Pooja in their village and the fair is organized there•: But the Banspura people have none of these although they do organize on an individual basis a 24-hour kirtan and public langars occasionally•: But the Barharba village is more developed than these two villages•: They have a High School, and they organize more public functions•: And lo! Here comes the Katharba village•: It is the most developed where besides the High School, there is a hospital also, and they organize several other public functions•:
Bajanta-Bujhanta: Seed Story, Shruti Publication, New Rajendra Nagar, (New Delhi), 2013

This is a collection of sixty-eight seed stories which has been woven around different social issues⠲ The ensuing social changes and upheavals going around the villages at the individual and social levels are the themes for the stories of this collection⠲

- Gajendra Thakur, editor, Videha (Be part of Videha www⠲videha⠲co⠲in -send your WhatsApp no to +919560960721 so that it can be added to the Videha WhatsApp Broadcast list⠲)

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+91 98310 37532
SubhashChandraYadav: I condemn it⠙ The thief must be exposed⠙

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Kunal
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⠈⠟⠼ ⠪⠼⠗ ⠈⠧ ⠃⠪⠉ ⠴⠅ ⠼⠆ ⠈⠠⠁ ⠴⠑ ⠇ ⠑⠪ ⠛ ⠆ ⠃⠠⠗
⠼⠗⠜⠏ ⠇ ⠛⠼⠜⠇ ⠴⠼⠁ ⠈⠠⠁ ⠉⠤⠙⠼ ⠟⠼⠉ ⠟⠁ ⠇ ⠑⠇ ⠴⠼⠁

⠡⠊⠲⠑⠝⠜ ⠓⠍⠗⠜ ⠓⠜⠊⠏⠕⠅⠈⠗⠑⠎⠔ ⠅ ⠉⠗⠍ ⠇⠛⠊⠑⠲
⠔ ⠁⠝⠎⠕⠓⠜⠰⠞ ⠡⠔ ⠲⠲⠲⠲⠲⠲⠲⠲⠲⠲
⠜⠃ ⠝⠜⠍ ⠇ ⠛⠑⠇ ⠡⠊⠲ ⠞ ⠓⠍⠗⠜ ⠇⠛⠊⠑ ⠚⠑ ⠏⠰⠅⠚
⠏⠗⠜⠎⠗ ( ⠥⠏⠝⠈⠽⠜⠎⠅⠜⠗) ⠜ ⠅⠉⠇⠜⠝⠰⠙ ⠴⠜ (
⠜⠇⠕⠉⠅ )⠅⠑ ⠃⠜⠚⠅ ⠉⠜⠓⠔ ⠲

Lakshman Jha Sagar
⠑⠓⠑⠝ ⠉⠎⠗⠅ ⠎⠜⠍⠜⠚⠊⠅ ⠃⠓⠊⠯⠈⠅⠜⠗ ⠓⠑⠃⠜⠅
⠉⠜⠓⠔⠲⠜⠛⠊ ⠏⠜⠝⠊ ⠐⠻⠜⠊⠺ ⠙⠑⠃⠜⠅
⠉⠜⠓⠔⠲⠍⠥⠄⠓ ⠍⠑ ⠅⠜⠗⠔ ⠉⠥⠝ ⠇⠑⠏⠊ ⠅⠑ ⠛⠙⠓⠜ ⠏⠗
⠎⠗⠑⠜⠉ ⠣⠥⠗⠑⠃⠜⠅ ⠉⠜⠓⠔⠲⠑⠓⠑⠝ ⠅⠥⠙⠩⠜ ⠅⠽
⠙⠑⠃⠜⠅ ⠉⠜⠓⠔ ⠚⠑ ⠦⠑⠗ ⠅ ⠈⠿⠕ ⠑⠓⠑⠝ ⠣⠐⠗⠼⠊⠞
⠅ ⠜⠚ ⠝⠌ ⠅⠗⠽⠲
Chitragupta Chitragupta
⠁⠞⠈⠽⠝⠈⠞⠙⠥⠨⠙

⠚⠛⠙⠜⠝⠝⠈⠙ ⠴⠜ '⠍⠝⠥' .

⠍⠊⠹⠊⠇⠜ ⠍⠌⠹⠊⠇⠔⠍⠑ ⠎⠜⠓⠊⠞⠈⠽⠇ ⠉⠕⠗⠔
⠚⠛⠚⠜⠓⠊⠗ ⠁⠡⠊⠲ ⠍⠥⠙⠜ ⠜⠃ ⠎⠜⠓⠊⠞⠈⠽ ⠁⠇⠜⠝⠝⠔
⠜ ⠕⠅⠗ ⠇⠑⠅⠅ ⠙⠈⠧⠜⠗⠜…⠲ ⠃⠓⠥⠞ ⠝⠊⠰⠙⠝⠔⠽
⠅⠜⠚, ⠑⠓⠑⠝ ⠑⠓⠑⠝ ⠇⠕⠅⠅⠑⠄ ⠁⠧⠩⠈⠽ ⠙⠑ ⠅⠜⠗
⠅⠗⠃⠜ ⠉⠜⠓⠔

⠁⠏⠝ ⠏⠰⠞⠧ ⠈⠽
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२⠲⠛⠙⠈⠽ ⠨⠼⠈⠫

२⠲१⠲⠅⠥⠍⠜⠗ ⠍⠝⠕⠚ ⠅⠩⠈⠽⠏-⠾⠈⠗⠑⠼⠈⠫

२⠲२⠲⠜⠉⠜⠗⠈⠽ ⠗⠜⠍⠜⠝⠰⠙ ⠍⠰⠫⠇- ⠅⠜⠍ ⠎⠑ ⠗⠜⠍ ⠅⠔ ⠕⠗

२⠲३⠲⠜⠉⠜⠗⠈⠽ ⠗⠜⠍⠜⠝⠰⠙ ⠍⠰⠫⠇-⠽⠩⠕⠙⠜ ⠍⠜⠽

२⠲४⠲⠍⠓⠜⠅⠜⠝⠈⠞ ⠏⠈⠗⠎⠜⠙-३ ⠾⠜ ⠃⠔⠓⠝⠊ ⠅⠹⠜

२⠲५⠲⠎⠰⠞⠕⠯ ⠅⠥⠍⠜⠗ ⠗⠜⠽ '⠃⠾⠕⠓⠔'-⠍⠰⠛⠗⠪⠝⠜ (⠥⠏⠝⠈⠽⠜⠎-⠨⠑⠏ ९)

२⠲६⠲⠚⠛⠙⠔⠩ ⠏⠈⠗⠎⠜⠙ ⠍⠼⠈⠫⠇-⠨⠊⠉⠈⠉⠻⠊

२⠲७⠲⠚⠛⠙⠔⠩ ⠏⠈⠗⠎⠜⠙ ⠍⠼⠈⠫⠇- ⠍⠕⠻⠏⠗ (⠮⠜⠗⠜⠧⠜⠓⠊⠅ ⠥⠏⠝⠈⠽⠜⠎ ⠎⠜⠞⠍ ⠏⠻⠜⠧)

२⠲८⠲⠗⠃⠔⠝⠈⠙⠈⠗ ⠝⠜⠗⠜⠽⠼ ⠍⠊⠩⠈⠗- ⠍⠜⠞⠐⠗⠘⠳⠍⠊ (⠥⠏⠝⠈⠽⠜⠎)- ११⠍ ⠨⠑⠏

२⠲९⠲⠫⠭ ⠅⠊⠩⠝ ⠅⠜⠗⠔⠛⠗- ⠁⠅⠜⠙⠍⠔ ⠏⠥⠗⠳⠎⠈⠅⠜⠗ ⠧⠇⠜ ⠝⠜⠰⠛⠌⠻ (⠓⠜⠎⠈⠽ ⠅⠾⠜⠟)

२⠲१०⠲⠚⠛⠙⠔⠩ ⠏⠈⠗⠎⠜⠙ ⠍⠼⠈⠫⠇⠅ ५ ⠾⠜ ⠅⠹⠜-
⠅⠹⠜-१ ⠚⠊⠏⠗ ⠎⠍⠈⠏⠜⠙⠅⠔⠽ ⠎⠍⠔⠟⠜
⠁⠰⠛⠈⠗⠑⠚⠔⠍⠑ ⠎⠍⠈⠏⠜⠙⠅⠔⠽ ⠏⠐⠗⠧⠈⠺ ⠏⠗
२⠲११⠲⠚⠛⠙⠔⠩ ⠏⠈⠗⠎⠜⠙ ⠍⠼⠈⠫⠇⠅ ५ ⠾⠜ ⠅⠹⠜-
⠅⠹⠜-२ ⠚⠊⠏⠗ ⠎⠍⠈⠏⠜⠙⠅⠔⠽ ⠎⠍⠔⠟⠜
⠁⠰⠛⠈⠗⠑⠚⠔⠍⠑ ⠎⠍⠈⠏⠜⠙⠅⠔⠽ ⠏⠐⠗⠧⠈⠺ ⠏⠗
२⠲१२⠲⠚⠛⠙⠔⠩ ⠏⠈⠗⠎⠜⠙ ⠍⠼⠈⠫⠇⠅ ५ ⠾⠜ ⠅⠹⠜-
⠅⠹⠜-३ ⠚⠊⠏⠗ ⠎⠍⠈⠏⠜⠙⠅⠔⠽ ⠎⠍⠔⠟⠜
⠁⠰⠛⠈⠗⠑⠚⠔⠍⠑ ⠎⠍⠈⠏⠜⠙⠅⠔⠽ ⠏⠐⠗⠧⠈⠺ ⠏⠗
२⠲१३⠲⠚⠛⠙⠔⠩ ⠏⠈⠗⠎⠜⠙ ⠍⠼⠈⠫⠇⠅ ५ ⠾⠜ ⠅⠹⠜-
⠅⠹⠜-४ ⠚⠊⠏⠗ ⠎⠍⠈⠏⠜⠙⠅⠔⠽ ⠎⠍⠔⠟⠜
⠁⠰⠛⠈⠗⠑⠚⠔⠍⠑ ⠎⠍⠈⠏⠜⠙⠅⠔⠽ ⠏⠐⠗⠧⠈⠺ ⠏⠗
२⠲१४⠲⠚⠛⠙⠔⠩ ⠏⠈⠗⠎⠜⠙ ⠍⠼⠈⠫⠇⠅ ५ ⠾⠜ ⠅⠹⠜-
⠅⠹⠜ ५ ⠚⠊⠏⠗ ⠎⠍⠈⠏⠜⠙⠅⠔⠽ ⠎⠍⠔⠟⠜
⠁⠰⠛⠈⠗⠑⠚⠔⠍⠑ ⠎⠍⠈⠏⠜⠙⠅⠔⠽ ⠏⠐⠗⠧⠈⠺ ⠏⠗

२⠲१⠲⠅⠥⠍⠜⠗⠍⠝⠕⠚⠅⠩⠈⠽⠏-⠾⠈⠗⠑⠼⠈⠣

⠅⠥⠍⠜⠗ ⠍⠝⠕⠚ ⠅⠩⠈⠽⠏

१ ⠾⠜⠸⠣⠥⠅⠹⠜

⠾⠈⠗⠑⠰⠫

"⠜⠃ ⠃⠜⠶ ⠏ ⠐⠻⠜⠄⠽⠑-⠇⠊ ⠨⠜⠔ ⠅⠑ ⠇⠌⠓ ⠲⠲⠲⠲⠲⠲
⠚⠑ ⠃⠉⠈⠉⠜ ⠃⠑⠎⠔ ⠉⠝ ⠈⠎⠛⠗ ⠎⠑ ⠎⠜⠊ ⠰⠎ ⠏ ⠐⠻⠌⠶
⠁⠡⠊ ⠜ ⠫⠭⠅ ⠈⠾⠗-⠊ ⠰⠚⠔⠜⠊⠽⠗ ⠃ ⠝⠊ ⠏⠌⠣⠅ ⠰⠏⠝⠔-
⠁⠎ ⠈⠏⠶⠜⠇ ⠍⠑ ⠝⠊⠅ ⠗⠔ ⠏⠃ ⠌⠶ ⠁⠡⠊⠲ ⠚⠑ ⠏ ⠐⠻⠌
⠍⠑ ⠅⠝⠑ ⠙⠃ ⠈⠃ ⠎⠑ ⠜⠛⠱ ⠚⠜ ⠍⠌⠝⠑⠚⠍⠑ ⠰⠾ ⠅⠑
⠏⠐⠟⠜⠔ ⠅⠗⠌⠶ ⠁⠡⠊ ⠜ ⠅ ⠰⠏⠝⠔-⠈ ⠎ ⠈⠏⠶⠜⠇ ⠅⠑
⠍⠌⠝⠑⠚⠗ ⠃S ⠚⠜⠔⠶ ⠁⠡⠊⠲ ⠍⠌⠝⠑⠚⠗ ⠅⠑ ⠜⠛⠱
⠫⠭⠅ ⠈⠾⠗-⠊ ⠰⠚⠔⠜⠊⠽⠗ ⠅⠑ ⠴⠥⠅ ⠓⠊ ⠏⠻⠌⠶ ⠡⠌ ⠜
⠕⠅⠗ ⠜⠙⠑⠩⠕ ⠍⠜⠝S ⠏⠻⠌⠶ ⠡⠌⠲ ⠜⠃ ⠚⠑ ⠅⠑⠿⠕
⠅⠕⠟⠕ ⠾⠑⠅ ⠈⠝⠊⠅⠇ ⠫⠊⠛ ⠈⠗⠔ ⠟⠓⠊ ⠰ ⠇S ⠎⠅⠇ ⠎⠑
⠜⠛⠳ ⠚⠜ ⠅S ⠎⠗⠅ ⠜⠗⠔ ⠎⠑⠧⠜ ⠍⠑ ⠏ ⠈⠗⠉⠜⠎⠅ ⠃⠝⠊
⠚⠜⠔⠶ ⠁⠡⠊ ⠜ ⠩⠜⠌⠝-⠏ ⠈⠗⠩⠜⠌⠝⠅ ⠝⠔⠶⠊-
⠝⠊⠗ ⠈⠮⠜⠗⠼⠅⠗⠌⠶ ⠁⠡⠊ ⠚⠅⠗⠜⠎ ⠃⠅⠑ ⠎⠈⠧⠔⠅ ⠜⠗
⠅⠗⠃ ⠈⠝⠊⠧⠜⠗ ⠈⠽⠲ ⠕⠅⠗⠜ ⠜⠛⠱ ⠫⠭⠅ ⠈⠾⠗-
⠊ ⠰⠚⠔⠶⠊⠽⠗-⠏ ⠈⠗⠃ ⠰⠎⠅ ⠎⠃ ⠴⠥⠅ ⠌⠶ ⠁⠡⠊⠲ ⠚⠑
⠅⠑⠽⠕ ⠑⠓⠊ ⠶⠔⠝⠳ ⠩ ⠈⠗⠑⠼⠔ ⠍⠑ ⠝⠓⠊ ⠆⠜⠃ ⠊ ⠎⠅⠇
⠎⠑ ⠧⠊⠎⠜⠽⠅-⠎⠜ ⠰⠎⠙ ⠜ ⠍ ⠰⠶ ⠈⠗⠔ ⠃ ⠝⠊ ⠚⠜⠔⠶
⠁⠡⠊⠲ ⠗⠜⠚-⠅ ⠜⠚ ⠍⠑ ⠑⠅⠗ ⠊⠉ ⠈⠡⠜ ⠎⠗ ⠈⠧⠔⠏⠗⠊
⠶⠌ ⠆ ⠏⠌⠣-⠏⠌⠣ ⠏ ⠈⠗⠩⠜⠎⠅ ⠎⠑⠓⠕ ⠑⠅ ⠗⠜ ⠜⠛⠱

⠝⠞⠍⠎⠈⠞⠅!⠜⠕⠗ ⠲⠲⠲⠲⠲⠲⠲⠲ ⠚⠑ ⠑⠓⠊ ⠎⠘ ⠍⠑ ⠎S ⠅⠊⠡⠥ ⠝⠓⠊⠰ ⠃⠝⠊ ⠎⠅⠇ ⠎⠑ ⠃⠝⠊ ⠚⠜⠔⠞ ⠁⠡⠊ ⠲⠲⠲⠲⠲⠲ ⠎⠰⠞! ⠲⠲⠲⠲⠲⠲⠲ ⠍⠓⠜⠞⠈⠍⠜!! ⠑⠅⠗⠜ ⠜⠛⠳ ⠎⠘ ⠝⠞⠍⠎⠈⠞⠅!" ⠅⠓⠊ ⠅S ⠓⠗⠨⠳ ⠅⠅⠈⠅⠜ ⠞⠍⠜⠅⠳ ⠅⠑ ⠵⠳⠍ ⠅⠎⠊⠽⠜ ⠅S ⠉⠥⠾⠅⠔ ⠍⠑ ⠙⠃⠜ ⠺⠕⠗⠅ ⠝⠊⠉⠜ ⠗⠨⠇⠜ ⠜ ⠁⠚⠑⠽ ⠙⠐⠗⠯⠈⠾⠊⠽⠑⠄ ⠕⠞S ⠃⠌⠎⠇ ⠇⠕⠅ ⠎⠘ ⠙⠊⠎ ⠞⠅⠇⠜⠲ ⠛⠥⠍⠈⠍ ⠘⠑⠇ ⠎⠘ ⠎⠈⠧⠔⠅⠐⠗⠞⠊ ⠍⠑ ⠍⠥⠻⠔ ⠓⠊⠇⠑⠇⠅⠲
⠓⠍⠓⠥⠄ ⠎⠕⠉ ⠍⠑ ⠏⠻⠊ ⠛⠑⠇ ⠗⠓⠔⠲

-⠅⠥⠍⠜⠗ ⠍⠝⠕⠚ ⠅⠩⠈⠽⠏, ⠎⠍⠈⠏⠈⠗⠞⠊: ⠘⠜⠗⠞ ⠎⠗⠅⠜⠗ ⠅⠑ ⠥⠏-⠎⠉⠊⠧, ⠎⠰⠏⠗⠈⠅ : ⠎⠔-11, ⠾⠜⠧⠗-4, ⠾⠜⠊⠏-5, ⠅⠊⠙⠧⠔ ⠝⠛⠗ ⠏⠳⠗⠈⠧ (⠙⠊⠇⠈⠇⠔ ⠓⠜⠾ ⠅⠑ ⠎⠜⠍⠝⠑), ⠝⠔ ⠙⠊⠇⠈⠇⠔-110023 ⠍⠕⠲ 9810811850 / 8178216239 ⠔-⠍⠑⠇ : writetokmanoj@gmail⠲com
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२⠲२⠲⠜⠉⠜⠗⠈⠽ ⠗⠜⠍⠜⠝⠰⠙ ⠍⠰⠫⠇-⠅⠜⠍ ⠎⠑ ⠗⠜⠍ ⠅⠔ ⠕⠗

⠜⠉⠜⠗⠈⠽ ⠗⠜⠍⠜⠝⠰⠙ ⠍⠰⠫⠇
⠅⠜⠍ ⠎⠑ ⠗⠜⠍ ⠅⠑ ⠕⠗

[illegible]

⠧⠊⠩⠝⠏⠥⠗ ⠹⠜⠝⠜-⠏⠗⠊⠓⠜⠗ ⠚⠊⠇ ⠜-⠎⠔⠞⠜⠍⠿⠔⠲
⠧⠗ ⠈⠞⠍⠜⠝ ⠏⠞⠜-⠏⠊⠏⠗⠜ ⠎⠙⠜,⠍⠤⠗⠇ ⠊⠽⠜⠉⠆
⠧⠜⠗ ⠈⠹-04 ⠎⠔⠞⠜⠍⠂⠻⠔ ⠏⠕⠎ ⠈⠾-⠉⠆ ⠍⠓⠊⠇⠜
⠚⠊⠇ ⠜-⠎⠔⠞⠜⠍⠿⠔ ⠗⠜⠚ ⠈⠵-⠆ ⠊⠓⠜⠗ ⠏⠊⠵-843302

⠁ ⠏⠝ ⠍ ⠎⠞⠧ ⠈⠽
editorial⠲staff⠲videha@gmail⠲com ⠏⠗ ⠏⠺⠜⠤⠲

२⠲३⠲⠜⠉⠜⠗ ⠈⠽ ⠗⠜⠍⠜⠝ ⠎⠙ ⠍ ⠎⠻⠇ - ⠽⠉⠕⠙⠜ ⠍⠜⠿

⠜⠉⠜⠗ ⠈⠽ ⠗⠜⠍⠜⠝ ⠎⠙ ⠍ ⠎⠻⠇
⠽⠉⠕⠙⠜ ⠍⠜⠿

⠃ ⠗⠓⠍⠏⠥⠗⠔ ⠛⠜ ⠎⠧ ⠍⠑ ⠆ ⠑⠅ ⠾⠜ ⠏⠤⠚⠜⠗⠔ ⠂ ⠗⠓⠍
⠙⠗ ⠈⠍⠜ ⠗⠓⠑⠲⠚⠑ ⠛⠜ ⠎⠧ ⠃⠑ ⠍⠓⠜⠙⠑⠧ ⠍⠚ ⠍⠑⠆
⠏⠤⠚⠜⠗⠔ ⠃⠑ ⠃⠜⠉ ⠃⠗⠑⠲ ⠏⠤⠚⠜⠗⠔ ⠉⠊⠇⠝⠎⠜⠗

(⠍⠌⠎⠜⠍)⠲ ⠁ ⠝⠜⠗ -⠙⠌⠝⠊⠅ ⠍⠌⠹⠊⠇
⠏⠧⠝⠗ ⠈⠚⠜⠛⠗⠼ ⠏ ⠈⠗⠅ ⠜⠩⠲ ⠎⠜⠍⠜⠒⠊⠅-
⠎⠜⠍⠜⠒⠊⠇ ⠉⠌ ⠼⠫⠝, ⠹⠜⠻⠊⠫ ⠈⠧- ⠏⠳⠗ ⠈⠧ ⠚⠊⠇ ⠜
⠏ ⠈⠗⠫⠊⠝⠊⠮⠌, ⠏ ⠈⠗⠜⠹⠍⠊⠅ ⠹⠊⠟⠅ ⠎ ⠼⠢, ⠫⠤⠍⠗⠜,
⠎⠔⠫⠜⠍ ⠔⠻⠔⠲ ⠎ ⠈⠹⠜⠻⠔ ⠏⠫ ⠈⠫⠜- ⠛ ⠈⠗⠜⠍-⠏⠊⠏⠗⠜
⠧⠌⠉⠝⠏⠤⠗ ⠹⠜⠝⠜-⠏⠗⠌⠑⠜⠗ ⠚⠊⠇ ⠜-⠎⠔⠫⠜⠍⠿⠔⠲
⠧⠗ ⠈⠫⠍⠜⠝ ⠏⠫⠜-⠏⠊⠏⠗⠜ ⠎⠙⠝,⠍⠤⠗⠇ ⠊⠻⠜⠉⠅
⠧⠜⠗ ⠈⠝-04 ⠎⠔⠫⠜⠍ ⠔⠻⠔ ⠏⠕⠎ ⠈⠿-⠉⠅ ⠍⠑⠊⠇ ⠜
⠚⠊⠇ ⠜-⠎⠔⠫⠜⠍⠿⠔ ⠗⠜⠚ ⠈⠻-⠃ ⠔⠑⠜⠗ ⠏⠊⠝-843302

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२⠲४⠲⠍⠓⠜⠅⠜⠝⠈⠞ ⠏⠈⠗⠎⠜⠙- ३ ⠾⠜ ⠃⠔⠓⠝⠊ ⠅⠹⠜

⠍⠓⠜⠅⠜⠝⠈⠞ ⠏⠈⠗⠎⠜⠙

३ ⠾⠜ ⠃⠔⠓⠝⠊ ⠅⠹⠜

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⠉⠜⠗⠼

-⠍⠓⠜⠗⠜⠚! ⠽⠪ ⠍⠓⠜⠗⠜⠚?!

-⠅⠔ ⠓⠪⠨⠌⠃, ⠅⠔ ⠃⠜⠞?

-⠅⠝⠑ ⠃⠈⠽⠕⠰⠞ ⠅⠗⠊⠞⠊⠑⠝, ⠃⠫⠈⠫ ⠚⠗⠥⠗⠔ ⠁⠡⠊⠲

-⠺⠔⠅ ⠡⠌, ⠅⠜⠇⠈⠓⠊ ⠑⠎⠄⠐ ⠍⠰⠉ ⠎⠚⠞⠌⠲

-⠓⠑⠰ ⠓⠑⠰⠲⠲⠲, ⠅⠝⠑ ⠎⠜⠽ ⠃⠑⠾ ⠚⠑⠞⠌ ⠞⠂ ⠲⠲!

-⠓⠄,⠓⠄ ⠲⠲ ,⠇⠌⠓⠲ ⠍⠥⠙⠜ ⠏⠈⠗⠉⠜⠗ ⠓⠍⠗⠈⠾⠜
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⠚⠽ ⠓⠕!

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⠃⠊⠉⠜⠗

-⠓⠑, ⠌⠝⠜ ⠚⠑ ⠡⠊⠗⠓⠜⠗⠜ ⠙⠌ ⠡⠌⠰, ⠎⠑ ⠎⠃ ⠡⠕⠻⠜
⠙⠑⠃⠪!

-⠅⠔ ⠘⠑⠇ ⠘⠜⠔⠚⠔ ⠎⠑? ⠓⠍⠗⠜ ⠎⠄⠂ ⠅⠕⠝⠓⠥⠄
⠛⠇⠞⠔?

-⠛⠇⠞⠔? ⠛⠇⠞⠔ ⠜ ⠎⠓⠔ ⠎⠑ ⠞⠕⠄ ⠓⠍⠗⠜ ⠃⠥⠔⠑⠃⠑⠄?

-⠅⠔ ⠎⠑, ⠁⠓⠔⠄ ⠅⠓⠥⠝?

-⠗⠑ ⠞⠕⠄ ⠍⠥⠰⠓ ⠇⠻⠑⠃⠑⠄? ⠞⠕⠗⠜ ⠓⠍ ⠙⠗⠊⠘⠰⠛⠜
⠡⠕⠻⠜ ⠙⠑⠃⠪⠲

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⠛⠑⠇⠲ ⠎⠗⠏⠰⠉ ⠃⠚⠇⠜ -'⠏⠰⠉⠜⠿⠞⠅ ⠝⠊⠗ ⠈⠼⠿
⠁⠅⠜⠾⠈⠼ ⠈⠡⠊⠲⠜⠃ ⠅⠕⠝⠓⠥⠄ ⠎⠕⠉ ⠧⠁⠉⠜⠗ ⠅⠗⠃
⠖⠚⠳⠇ ⠁⠡⠊⠲ ⠏⠰⠉ ⠍⠑ ⠏⠗⠍⠑⠹ ⠈⠧⠗ ⠧⠜⠎ ⠓⠕⠑⠞
⠡⠌⠲'
⠏⠰⠉⠜⠿⠞ ⠓⠗⠓⠗⠜⠅⠂ ⠥⠺⠊ ⠛⠑⠇⠲

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२⠲५⠲⠎ ⠰⠞⠕⠯ ⠅⠥⠍⠜⠗ ⠗⠜⠿ '⠘ ⠾⠕⠓⠔'- ⠍⠰⠛⠗⠪⠝⠜
(⠥⠏⠝ ⠈⠾⠜⠎- ⠅⠑⠏ ९)

⠎ ⠰⠞⠕⠯ ⠅⠥⠍⠜⠗ ⠗⠜⠿ '⠘ ⠾⠕⠓⠔'
⠍ ⠰⠛⠗⠪⠝⠜ (⠥⠏⠝ ⠈⠾⠜⠎- ⠝⠧⠍ ⠅⠑⠏)
⠔ ⠐⠖⠓⠗⠔⠝ ⠝⠜⠵ ⠡⠹⠊⠲ ⠏⠤⠗⠟⠅⠜ ⠙⠊⠇ ⠈⠇⠔ ⠍⠑
⠓⠥⠝⠅⠗ ⠈⠍ ⠈⠝⠔ ⠅ ⠑⠄ ⠣⠗ ⠡⠝ ⠈⠓⠊⠲ ⠈⠍ ⠈⠝⠔ ⠅ ⠑⠄
⠔ ⠙⠕⠎⠗ ⠝⠊⠅ ⠜⠓ ⠃⠑⠇ ⠡⠙ ⠈⠓⠊⠲⠏⠓⠊⠇ ⠝⠊⠅ ⠜⠓ ⠍⠑
⠐⠖⠓⠗⠔⠝ ⠚⠝ ⠈⠍ ⠇ ⠑⠇⠔⠑⠲ ⠏⠓⠊⠇ ⠎⠊⠓⠗⠎⠄ ⠞⠇ ⠜⠅
⠃⠑⠇ ⠜⠇ ⠃ ⠜⠙ ⠓⠥⠝⠅⠗ ⠙⠕⠎⠗ ⠝⠊⠅ ⠜⠓ ⠅⠗⠜⠥⠇
⠛⠑⠇ ⠜⠝ ⠈⠓ ⠍⠔⠓⠍ ⠈⠍⠙ ⠉⠜⠓⠊⠙ ⠎⠄ - ⠥⠍ ⠈⠗ ⠍⠑
⠃⠔⠎ ⠎⠜⠇ ⠏⠌⠣ ⠃⠊⠚⠝⠑⠎⠍⠌⠝⠲ ⠎⠪⠓⠗ ⠃⠑⠎⠔

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⠁ ⠒⠗ ⠈⠝⠂⠉ ⠫⠑⠧⠜ ⠜ ⠫ ⠐⠗⠚⠝ ⠒⠑⠯⠤ ⠏⠂⠻⠂⠇⠜ ⠫⠜ ⠅⠫ ⠈⠅ ⠐⠗⠯⠂⠅ ⠫⠉⠝ ⠈⠧⠿ ⠫⠉⠂⠯⠂,⠿⠤⠧⠜⠱⠜⠿⠔- ⠁ ⠫⠉ ⠙ ⠈⠧⠜⠗⠜ '⠗⠜⠚⠅ ⠏⠇ ⠉⠪⠿⠗⠔ ⠫⠜⠱⠂⠯ ⠈⠿ ⠫⠉ ⠈⠉⠜⠝- 2020', ⠃⠜⠗⠯ ⠫⠗⠅ ⠜⠗ ⠙ ⠈⠧⠜⠗⠜ '⠫⠜⠱⠂⠯ ⠈⠿ ⠁ ⠅ ⠜⠙⠑⠉⠔ ⠏⠤⠗⠫ ⠈⠅ ⠜⠗- 2021' ⠯⠙⠇⠜ ⠫⠜⠱⠂⠯ ⠈⠿ ⠕ ⠫ ⠅⠫ ⠈⠅ ⠐⠗⠯⠂⠉⠑ ⠏⠱⠯ ⠈⠧⠏⠳⠗ ⠈⠼ ⠁ ⠧⠙⠜⠝ ⠇⠑⠇ ⠁ ⠏⠗ ⠝⠱⠔⠙ ⠗⠜⠉⠢⠇ ⠏ ⠅⠻⠇ ⠧⠂⠉⠜⠗ ⠉ ⠫⠉ ⠙ ⠈⠧⠜⠗⠜ '⠁ ⠏⠗ ⠝⠱⠔⠙ ⠗⠜⠉⠢⠇ ⠏ ⠅⠻⠇ ⠗⠜⠿ ⠈⠿ ⠈⠗⠔⠿ ⠏⠤⠗⠫ ⠈⠅ ⠜⠗- 2022'

⠗⠉⠝⠜ ⠫ ⠅⠫⠜⠗ : 1⠒ ⠂⠝ ⠈⠙ ⠈⠗⠩⠝⠤⠿⠔ ⠁ ⠅ ⠜⠫, 2⠒ ⠗⠜⠯⠂-⠙⠂⠝, 3⠒ ⠯⠔⠝ ⠰⠑⠰ ⠑⠿⠜⠗⠱⠉ ⠏⠜⠱, 4⠒ ⠫⠗⠂⠯⠜, 5⠒ ⠿⠔⠯⠜ ⠅⠰⠇ ⠂, 6⠒ ⠫⠤ ⠅⠜⠑⠇ ⠏⠕ ⠅⠗⠂⠅ ⠰⠜⠂⠰, 7⠒ ⠫⠯⠃ ⠑⠩, 8⠒ ⠉⠤⠝⠪⠯⠔, 9⠒ ⠗⠱⠫⠜ ⠉⠪⠗⠔, 10⠒ ⠅ ⠜⠉⠩⠑⠝⠤, 11⠒ ⠏⠝ ⠏⠙⠝, 12⠒ ⠁ ⠅ ⠜⠫ ⠿ ⠅⠿⠜ - ⠅ ⠧⠂⠯⠜ ⠫ ⠅⠿ ⠈⠗⠱⠒ 13⠒ ⠏ ⠅⠉⠧⠿⠔- ⠑⠅ ⠜ ⠅⠅ ⠔ ⠫ ⠅⠉⠿⠝⠒ 14⠒ ⠏⠂⠙⠂⠇ ⠜⠅ ⠃ ⠑⠿⠔, 15⠒ ⠅ ⠉ ⠈⠏ ⠈⠗⠕⠉⠜⠂⠰, 16⠒ ⠠⠏⠑⠇ ⠂⠿⠜ ⠃ ⠂⠜⠱, 17⠒ ⠗⠯ ⠈⠝⠜⠅ ⠗ ⠩⠅ ⠔⠯, 18⠒ ⠫ ⠈⠧⠿ ⠅⠧⠗- ⠝⠜⠿⠅ ⠒ 19⠒ ⠏⠪⠇ ⠜⠂⠇ ⠿⠜⠑⠅ ⠗⠳⠇, 20⠒ ⠤⠯ ⠈⠙⠜⠝-⠏⠯⠝, 21⠒ ⠰⠂⠝⠿⠔⠅ ⠰⠔⠯, 22⠒ ⠰⠔⠧⠝-⠉⠗⠼, 23⠒ ⠰⠔⠧⠝ ⠫ ⠅⠣⠗ ⠈⠯, 24⠒ ⠝⠄ ⠩⠜⠻⠄⠑, 25⠒ ⠃ ⠻⠅ ⠔ ⠃ ⠱⠂⠝, 26⠒ ⠃⠜⠙⠧⠅ ⠜⠰ ⠁ ⠝ ⠑⠱⠜⠗, 27⠒ ⠫⠩⠧⠜-⠧⠂⠩⠧⠜, 28⠒ ⠰⠳⠰ ⠿⠜⠑⠄, 29⠒ ⠂⠰ ⠈⠰⠯ ⠿⠉⠜ ⠂⠰ ⠈⠰⠯ ⠃ ⠄ ⠉⠑⠇ ⠪ ⠅, 30⠒ ⠇ ⠱⠫⠝, 31⠒ ⠏ ⠅⠿⠤, 32⠒ ⠜⠉⠅ ⠿⠜⠑⠄⠔, 33⠒ ⠫⠤⠉⠂⠯⠜, 34⠒ ⠏⠕⠻⠏⠗, 35⠒ ⠫ ⠅⠅ ⠇ ⠈⠏, 36⠒ ⠁ ⠝ ⠈⠯⠂⠉ ⠏⠼, 37⠒ ⠅ ⠤⠼ ⠈⠰⠜- ⠤⠏⠝ ⠈⠿⠜⠫⠒ 38⠒

⠏⠿⠎ ⠈⠧⠊⠟⠔- ⠏ ⠈⠗⠃ ⠟ ⠈⠶-⠟⠊⠃ ⠟ ⠈⠶-⠎⠉⠔⠇ ⠕⠉⠟⠔⠒
39⠒ ⠅ ⠇ ⠈⠿⠔⠼⠢, 40⠒ ⠎⠫⠉⠔⠑, 41⠒ ⠎⠉⠰⠪⠫⠔, 42⠒
⠫⠔⠉⠅ ⠫⠉⠑⠢⠇, 43⠒ ⠃ ⠢⠗⠔ ⠅⠿⠟⠔- ⠑⠅ ⠔ ⠅⠅ ⠢⠒ 44⠒
⠫⠗⠑⠿⠟, 45⠒ ⠃ ⠨⠟ ⠈⠫⠔-⠃ ⠤⠴⠟ ⠈⠫⠔- ⠃ ⠢⠓⠊⠟ ⠅ ⠹⠔
⠎ ⠅⠿ ⠈⠗⠓⠒ 46⠒ ⠙ ⠅ ⠃⠤⠙⠔⠎, 47⠒ ⠗⠿⠟⠢ ⠅ ⠐⠻-
⠙⠢⠗ ⠑⠅ ⠅ ⠹⠔ ⠎ ⠅⠿ ⠈⠗⠓⠒ 48⠒ ⠿⠔⠉⠅ ⠨⠊⠟⠿⠢, 49⠒
⠈ ⠗ ⠈⠙ ⠈⠵⠔ ⠅⠿⠊⠟⠢, 50⠒ ⠎⠫ ⠃⠊ ⠅⠿⠔ ⠏⠕ ⠅⠢⠗, 51⠒
⠿⠔⠉⠅ ⠙⠅ ⠇-⠎⠳⠗⠫, 52⠒ ⠈ ⠏⠟ ⠏⠟ ⠈ ⠏⠟ ⠵⠟, 53⠒
⠎⠉⠗⠹⠔⠊⠅ ⠃⠳⠫, 54⠒ ⠈ ⠏ ⠈⠏⠟-⠃ ⠢⠗⠔⠟, 55⠒ ⠃ ⠔⠇
⠿⠕⠏⠔⠇, 56⠒ ⠃⠅ ⠉⠕⠻, 57⠒ ⠤⠇ ⠃ ⠔ ⠉⠔⠤⠗, 58⠒
⠏⠫⠴⠔⠻, 59⠒ ⠿ ⠐⠻⠊⠟⠿⠗ ⠓⠔⠹, 60⠒ ⠇ ⠨⠃ ⠊⠨⠢, 61⠒
⠤⠅ ⠻⠳ ⠎⠉⠿, 62⠒ ⠉⠵⠤⠉⠔⠑⠢, 63⠒ ⠏⠎⠑⠟⠔⠅ ⠵⠗⠉,
64⠒ ⠿⠤⠻⠔- ⠅⠤⠙ ⠈⠙⠢⠅ ⠗⠕⠿⠢, 65⠒ ⠐⠇ ⠓⠔⠗, 66⠒
⠅⠎⠊⠫ ⠿⠔⠑, 67⠒ ⠑⠿⠉ ⠈⠑⠢⠔ ⠔⠉⠅ ⠿⠔⠑, 68⠒
⠙⠤ ⠃⠉⠊⠟ ⠈⠫⠅, 69⠒ ⠿⠔⠑⠏⠗ ⠎⠁ ⠅⠎⠇ ⠔, 70⠒
⠳ ⠃⠊⠿⠔⠑⠇ ⠿⠔⠉, 71⠒ ⠿⠤⠇ ⠑⠫⠢ ⠙⠔⠎, 72⠒
⠉⠤⠻⠊⠿⠔⠑⠇ ⠑⠗, 73⠒ ⠃ ⠢⠗⠔ ⠅⠿⠟⠔, 74⠒
⠎ ⠈⠉ ⠐⠗⠫⠊ ⠉⠑⠯, 75⠒ ⠃ ⠑⠿⠢⠅ ⠏⠢⠗⠤ ⠅, 76⠒
⠅ ⠈⠗⠔⠟ ⠈⠫⠊⠿⠕⠿, 77⠒ ⠫ ⠈⠗⠊⠅ ⠔⠇ ⠹⠗ ⠈⠙⠢, 78⠒
⠏⠁ ⠅⠫⠢⠎ ⠎⠔⠇ ⠏⠑⠤⠔ ⠿⠑⠇ ⠪ ⠅, 79⠒ ⠙⠕⠓⠗⠢ ⠓⠔⠅,
80⠒ ⠎⠤ ⠃⠊⠉⠔⠟⠢ ⠨⠊⠟⠿⠢, 81⠒ ⠙⠑ ⠅⠇ ⠙⠊⠟, 82⠒
⠿⠏⠅ ⠏⠊⠿⠔⠓⠤⠇ ⠇ ⠕⠅, 83⠒ ⠙⠊⠧⠔⠇ ⠢⠅ ⠙⠢⠏, 84⠒
⠈ ⠏ ⠈⠏⠟ ⠿⠔⠉, 85⠒ ⠅⠊⠇ ⠫⠕⠻ ⠃⠳⠉⠊, 86⠒ ⠉⠊⠫⠧⠟⠅
⠙⠊⠅ ⠔⠗, 87⠒ ⠉⠪⠗⠎ ⠅⠑⠫⠅ ⠉⠪⠗⠎ ⠤⠏⠨, 88⠒
⠎⠉⠿⠎⠁ ⠏⠓⠊⠟⠑ ⠉⠑⠫ ⠅ ⠊⠎⠔⠟, 89⠒ ⠃⠪⠅, 90⠒
⠿⠔⠉⠅ ⠔⠉⠔ ⠫⠤⠫⠊ ⠿⠑⠇, 91⠒ ⠏⠎⠑⠟⠔⠅ ⠉⠕⠇, 92⠒
⠅ ⠐⠗⠯⠊⠿⠕⠿, 93⠒ ⠓⠔⠗⠇ ⠉⠑⠓⠗⠔ ⠨⠢⠫⠇ ⠗⠳⠏, 94⠒

⠗⠓⠌ ⠚⠕⠅⠗ ⠏⠗⠊⠧⠜⠗, 95⠲ ⠅⠗⠈⠞⠜⠅ ⠗⠰⠛ ⠅⠗⠈⠍⠅ ⠎⠰⠛, 96⠲ ⠛⠜⠍⠅ ⠎⠳⠗⠞ ⠃⠙⠌⠇ ⠛⠑⠇, 97⠲ ⠁⠝ ⠈⠞⠊⠍ ⠏⠗⠔⠟⠜, 98⠲ ⠣⠗⠅ ⠨⠗⠈⠉, 99⠲ ⠝⠔⠅ ⠺⠅⠜⠝ ⠺⠅⠑⠇⠪⠰, 100⠲ ⠚⠔⠧⠝⠅ ⠅⠗⠈⠍ ⠚⠔⠧⠝⠅ ⠍⠗⠈⠍, 101⠲ ⠎⠰⠉⠗⠼, 102⠲ ⠃⠗⠊ ⠍⠝ ⠅⠜⠚, 103⠲ ⠜⠑⠇ ⠜⠩⠜ ⠉⠇⠊ ⠛⠑⠇, 104⠲ ⠚⠔⠧⠝ ⠙⠜⠝ ⠞⠹⠜ 105⠲ ⠁⠏⠈⠏⠝ ⠎⠜⠞⠔-⠇⠣⠥ ⠅⠹⠜ ⠎⠰⠛⠈⠗⠓⠲

⠌ ⠗⠉⠝⠜⠏⠗ ⠁⠏⠝ ⠍⠰⠞⠧⠈⠽ editorial⠲staff⠲videha@gmail⠲com ⠏⠗ ⠏⠺⠜⠥⠲ २⠲७⠲⠚⠛⠙⠔⠩ ⠏⠈⠗⠎⠜⠙ ⠍⠼⠈⠫⠇- ⠍⠕⠻⠏⠗ (⠮⠜⠗⠜⠧⠜⠓⠊⠅ ⠥⠏⠝ ⠈⠽⠜⠎ ⠎⠜⠞⠍ ⠏⠻⠜⠧)
⠚⠛⠙⠔⠩ ⠏⠈⠗⠎⠜⠙ ⠍⠼⠈⠫⠇
⠍⠕⠻⠏⠗ (⠮⠜⠗⠜⠧⠜⠓⠊⠅ ⠥⠏⠝ ⠈⠽⠜⠎)

⠎⠜⠞⠍ ⠏⠻⠜⠧

⠛⠜⠍⠑⠅ ⠍⠜⠝⠑ ⠏⠇⠜⠗⠏⠥⠗⠑⠅ ⠙⠳⠾⠜ ⠫⠈⠗⠜⠊⠧⠗⠅⠑⠄ ⠅⠜⠍⠑⠎⠗ ⠏⠅⠌⠻ ⠇⠑⠇⠌⠝⠲ ⠁⠏⠝ ⠏⠊⠞⠜⠅ ⠁⠍⠇⠙⠜⠗⠔ ⠞⠅⠅ ⠚⠑ ⠮⠗⠕⠓⠗ ⠉⠔⠚-⠧⠪⠎ ⠡⠑⠇⠌⠝ ⠎⠘⠅⠑⠄ ⠎⠍⠑⠾⠊ ⠜ ⠾⠈⠗⠑⠅⠈⠾⠗⠅ ⠫⠜⠇⠕ ⠜ ⠖⠜⠻⠕ ⠇⠂ ⠅⠜⠍⠑⠎⠗ ⠅⠇⠅⠞⠈⠞⠜⠅⠑⠄ ⠕⠓⠊⠝⠜ ⠧⠊⠙⠜⠊ ⠅⠑⠇⠌⠝ ⠚⠓⠊⠝⠜ ⠽⠜⠞⠈⠗⠔⠚⠔ ⠍⠊⠹⠊⠇ ⠜⠅ ⠅⠑⠝⠑ ⠡⠇⠜⠲ ⠝⠊⠍⠓⠝⠥ ⠝⠊ ⠝⠊⠍⠓⠝⠥ ⠔ ⠙⠔⠛⠗ ⠘⠑⠇⠲

⠙⠕⠎⠗ ⠙⠊⠝ ⠅⠜⠍⠑⠎⠗ ⠏⠇⠜⠗⠏⠥⠗ ⠏⠓⠥⠄⠉ ⠛⠑⠇⠜⠲ ⠁⠨⠝ ⠞⠅ ⠏⠇⠜⠗⠏⠥⠗⠍⠑ ⠛⠜⠍⠅ ⠅⠊⠽⠕ ⠝⠑ ⠾⠈⠗⠑⠅⠈⠾⠗⠑ ⠅⠔⠝⠝⠑ ⠡⠇⠜ ⠜ ⠝⠑ ⠊⠰⠚⠔⠝⠊⠽⠗⠊⠰⠛⠅ ⠩⠊⠟⠑ ⠏⠪⠝⠑ ⠡⠇⠜⠲ ⠎⠘

⠧⠊⠉⠜⠗⠍⠑ ⠜⠃⠊ ⠉⠇⠜⠃⠑ ⠏⠻⠞ ⠅⠊⠝⠑⠲ ⠚⠊⠎⠄ ⠎⠃ ⠓⠅ ⠝⠔⠅ ⠓⠑⠞⠲"

⠗⠣⠥⠧⠔⠗ ⠫⠈⠗⠜⠊⠧⠗⠃⠑⠄ ⠈⠏⠝ ⠫⠈⠗⠜⠊⠧⠗⠔⠅ ⠁⠞⠥ ⠘⠧ ⠗⠓⠌⠜, ⠍⠥⠙⠜ ⠅⠜⠍⠑⠎⠗⠃ ⠑⠄ ⠞⠄ ⠎⠑ ⠝⠒⠊ ⠡⠌⠝, ⠍⠥⠙⠜ ⠅⠜⠍⠑⠎⠗⠃⠔⠅ ⠍⠞⠍⠑ ⠑⠞⠑ ⠞⠄ ⠃⠞⠇⠑ ⠡⠌⠝ ⠚⠑ ⠚⠓⠊⠝⠜ ⠛⠕⠙⠜⠍⠎⠄ ⠛⠜⠻⠔ ⠝⠊⠅ ⠜⠇⠊ ⠗⠣⠥⠧⠔⠗ ⠛⠜⠍ ⠞⠅ ⠎⠰⠛ ⠜⠑⠇ ⠁ ⠡⠊ ⠞⠑⠅⠗⠑ ⠎⠰⠛ ⠝⠑ ⠈⠏⠝⠕ ⠉⠇⠃ ⠁ ⠡⠊⠲ ⠓⠕⠩⠊⠽⠜⠗ ⠃ ⠝⠊ ⠅ ⠜⠍⠑⠎⠗ ⠗⠣⠥⠧⠔⠗⠅ ⠑⠄ ⠅ ⠓⠇ ⠌⠝-

"⠚⠓⠊⠝⠜ ⠈⠏⠝⠜ ⠎ ⠃, ⠞⠔⠝⠳ ⠛⠕⠗⠑ ⠑⠅ ⠥⠍⠑⠗⠊⠽⠜ ⠡⠔ ⠜ ⠛⠜⠍⠉⠑ ⠑⠅ ⠾⠜ ⠝⠧ ⠚⠥⠛⠅ ⠩⠥⠗⠳⠜⠟ ⠅⠗⠑ ⠍⠜⠝⠑ ⠝⠧ ⠅ ⠜⠚ ⠅⠗⠑ ⠅⠇⠅⠞ ⠈⠞⠜⠎⠄ ⠑⠇ ⠪⠆ ⠈ ⠡⠊, ⠞⠓⠊⠜⠜ ⠞⠔⠜⠳ ⠛⠕⠗⠑⠅ ⠚⠔⠧⠝ ⠎ ⠆⠛⠑-⠎ ⠆⠛ ⠉⠇ ⠌⠞ ⠗⠓⠑, ⠽⠑⠓ ⠝⠑ ⠞⠔⠜⠳ ⠛⠕⠗⠑⠅ ⠑⠄ ⠝⠊⠍⠜⠓⠃ ⠜⠅ ⠎⠑⠓⠕ ⠈ ⠡⠊⠲"

⠝⠕⠅⠗ ⠉⠜⠇⠅ ⠜ ⠍⠜⠇⠊⠅ ⠉⠇⠃⠜⠓, ⠞⠊ ⠃⠔⠉ ⠞⠄ ⠎⠍ ⠈⠃ ⠝ ⠈⠬ ⠎⠳⠞ ⠈⠗ ⠃⠝⠃ ⠑ ⠏⠻⠞⠲ ⠞⠄ ⠑ ⠖⠱⠇⠅ ⠍⠜⠇⠜ ⠚⠅ ⠜⠄ ⠗⠣⠥⠧⠔⠗ ⠜ ⠍⠥⠝⠑⠎⠗ ⠈⠏⠝-⠈⠏⠝ ⠚⠛⠓ ⠙⠑ ⠅⠃ ⠌⠩, ⠚⠓⠊⠝⠜ ⠎⠉ ⠈⠃ ⠝ ⠈⠬ ⠗⠣⠥⠧⠔⠗⠅⠑⠄ ⠅⠇⠅⠞ ⠈⠞⠜⠍⠑ ⠫⠈⠗⠜⠊⠧⠗⠅ ⠗⠻⠏⠍⠑ ⠡⠇ ⠎⠓⠌ ⠎⠳⠞ ⠈⠗⠅ ⠑⠄ ⠇⠜⠛⠳ ⠅⠗⠌⠞, ⠈⠏⠝ ⠧⠊⠉⠜⠗ ⠗ ⠅⠇⠅⠲ ⠑⠅ ⠍⠜⠾⠊-⠏⠜⠝⠊⠏⠗ ⠗⠓⠝⠊⠓⠜⠗ ⠞⠔⠜⠳ ⠛⠕⠗⠑, ⠧⠊⠉⠜⠗-⠧⠊⠍⠗ ⠈⠩ ⠓⠕⠊⠞⠑ ⠑⠅ ⠎⠳⠞ ⠈⠗ ⠎ ⠈⠹⠜⠏⠊⠞ ⠅⠂ ⠇ ⠑⠇ ⠌⠜⠲

⠧⠊⠉⠜⠗⠅⠑⠄ ⠝⠊⠉⠔⠗⠊ ⠅⠜⠍⠑⠎⠗ ⠃ ⠚⠇ ⠌-

"⠅ ⠜⠗⠔⠃ ⠜⠗ ⠡⠔, ⠃⠳⠇-⠉⠱⠅ ⠓⠑⠃ ⠑ ⠅ ⠗⠞ ⠍⠥⠙⠜ ⠓⠍ ⠎⠃⠏ ⠈⠗⠍⠥ ⠅⠎⠳⠞ ⠈⠗ ⠑⠅ ⠗⠜⠍⠜⠝⠊ ⠜⠛⠱⠃ ⠐⠟⠄ ⠚⠑ ⠅⠜⠗⠑⠃ ⠜⠗⠉⠑ ⠴⠳⠺-⠖⠳⠎ ⠝⠓⠊⠃ ⠜⠚⠔⠲ ⠎⠓⠔⠃ ⠜⠞⠕

5 1947

2001

2008

⠎ ⠆⠉⠿⠝⠲ 14⠲ ⠍⠊⠹⠊⠇⠜⠅ ⠃⠑⠾⠔, 15⠲
⠅⠍ ⠈⠏ ⠈⠗⠕⠍⠜⠊⠚, 16⠲ ⠴⠍⠑⠇ ⠊⠿⠜ ⠃⠊⠜⠓, 17⠲
⠗⠞ ⠈⠝⠜⠅ ⠗ ⠫⠅ ⠌⠞, 18⠲ ⠎ ⠈⠧⠿ ⠰⠧⠗- ⠝⠜⠾⠅ ⠲ 19⠲
⠍⠺⠇ ⠜⠊⠇ ⠛⠜⠑⠅ ⠖⠱⠇, 20⠲ ⠥⠞ ⠈⠹⠜⠝-⠏⠞⠝, 21⠲
⠚⠊⠝⠛⠔⠅ ⠚⠔⠞, 22⠲ ⠚⠔⠧⠝-⠍⠗⠼, 23⠲ ⠚⠔⠧⠝
⠎ ⠆⠱⠗ ⠈⠯, 24⠲ ⠝⠌ ⠮⠜⠻⠌⠑, 25⠲ ⠃ ⠻⠅ ⠔ ⠃ ⠓⠊⠝, 26⠲
⠘⠜⠙⠧⠅ ⠜⠺ ⠈ ⠝ ⠈⠓⠜⠗, 27⠲ ⠎⠮⠧⠜-⠧⠊⠮⠧⠜, 28⠲
⠺⠳⠺ ⠛⠜⠡, 29⠲ ⠊⠚ ⠈⠺⠞ ⠛⠍⠜ ⠊⠚ ⠈⠚⠞ ⠃ ⠄ ⠉⠑⠇ ⠪ ⠆,
30⠲ ⠇ ⠓⠎⠝, 31⠲ ⠏ ⠆⠛⠧, 32⠲ ⠜⠍⠅ ⠛⠜⠡⠔, 33⠲
⠎⠥⠉⠊⠞⠜, 34⠲ ⠍⠕⠻⠏⠗, 35⠲ ⠎ ⠰⠅ ⠇ ⠈⠏, 36⠲
⠁ ⠝ ⠈⠞⠊⠍ ⠟⠼, 37⠲ ⠅ ⠥⠼ ⠈⠺⠜- ⠥⠏⠝ ⠈⠿⠜⠎⠲ 38⠲
⠏⠿⠎ ⠈⠧⠊⠝⠔- ⠏ ⠈⠗⠃ ⠝ ⠈⠮-⠜⠊⠃ ⠝ ⠈⠮-⠎⠍⠜⠇ ⠕⠉⠝⠜⠲
39⠲ ⠅ ⠇ ⠈⠿⠜⠼⠔, 40⠲ ⠎⠞⠍⠜⠑, 41⠲ ⠎⠍⠴⠪⠞⠜, 42⠲
⠞⠜⠍⠅ ⠞⠍⠱⠌⠇, 43⠲ ⠃ ⠔⠗⠜ ⠆⠛⠝⠜- ⠑⠅ ⠜ ⠆⠅ ⠔⠲ 44⠲
⠞⠗⠑⠛⠝, 45⠲ ⠃ ⠚⠝ ⠈⠞⠜-⠘ ⠥⠴⠝ ⠈⠞⠜- ⠃ ⠔⠓⠌⠝ ⠅ ⠹⠜
⠎ ⠆⠛ ⠈⠗⠓⠲ 46⠲ ⠩⠆ ⠃⠥⠹⠜⠎, 47⠲ ⠗⠾⠝⠔ ⠅ ⠂⠻-
⠙⠔⠗ ⠈⠣ ⠅ ⠹⠜ ⠎ ⠆⠛ ⠈⠗⠓⠲ 48⠲ ⠛⠜⠍⠅ ⠚⠊⠝⠛⠔, 49⠲
⠁ ⠗ ⠈⠙ ⠈⠮⠜ ⠆⠛⠊⠝⠔, 50⠲ ⠎⠞ ⠃⠌ ⠆⠿⠜ ⠏⠕ ⠆⠌⠗, 51⠲
⠛⠜⠍⠅ ⠩⠅ ⠇-⠎⠳⠗⠞, 52⠲ ⠈ ⠏⠝ ⠍⠝ ⠈ ⠏⠝ ⠮⠝, 53⠲
⠎⠍⠗⠹⠜⠊⠅ ⠃⠱⠞, 54⠲ ⠈ ⠏ ⠈⠏⠝-⠘ ⠔⠗⠜⠝, 55⠲ ⠃ ⠜⠇
⠛⠕⠏⠜⠇, 56⠲ ⠃⠅ ⠍⠕⠻, 57⠲ ⠥⠇ ⠃ ⠜ ⠉⠜⠥⠗, 58⠲
⠏⠞⠴⠜⠻, 59⠲ ⠛ ⠂⠻⠌⠝⠛⠗ ⠓⠜⠹, 60⠲ ⠇ ⠚⠃ ⠊⠚⠔, 61⠲
⠤⠅ ⠻⠳ ⠎⠍⠿, 62⠲ ⠍⠮⠤⠍⠜⠡⠔, 63⠲ ⠏⠎⠑⠝⠜⠅ ⠮⠗⠍,
64⠲ ⠛⠥⠻⠜-⠅⠥ ⠙ ⠈⠙⠔⠅ ⠗⠕⠾⠔, 65⠲ ⠖⠇ ⠓⠜⠗, 66⠲
⠨⠎⠌⠞ ⠛⠜⠡, 67⠲ ⠑⠛⠉ ⠈⠡⠜ ⠜⠍⠅ ⠛⠜⠡, 68⠲
⠹⠥ ⠃⠉⠊⠝ ⠈⠞⠅, 69⠲ ⠛⠜⠡⠏⠗ ⠎⠄ ⠅⠎⠇⠜, 70⠲
⠫ ⠃⠊⠿⠜⠑⠇ ⠛⠜⠍, 71⠲ ⠛⠥⠇ ⠑⠞⠔ ⠙⠜⠎, 72⠲

⠍⠥⠻⠊⠭⠔⠑⠇ ⠣⠗, 73⠲ ⠁⠢⠗⠔ ⠰⠿⠕⠔, 74⠲ ⠎⠈⠝ ⠐⠗⠫⠊ ⠹⠑⠯, 75⠲ ⠁⠑⠹⠢⠅ ⠏⠔⠗⠤⠅, 76⠲ ⠅ ⠈⠗⠔⠕ ⠈⠫⠊⠭⠕⠿, 77⠲ ⠫ ⠈⠗⠊⠅⠔⠇ ⠹⠗ ⠈⠹⠢, 78⠲ ⠏⠔ ⠰⠫⠢⠎ ⠎⠔⠇ ⠏⠉⠤⠔ ⠿⠑⠇ ⠪ ⠰, 79⠲ ⠹⠕⠶⠗⠢ ⠶⠔⠅, 80⠲ ⠎⠤ ⠃⠊⠍⠔⠕⠢ ⠫⠊⠕⠿⠢, 81⠲ ⠹⠑ ⠅⠇ ⠹⠊⠕, 82⠲ ⠿⠏⠅ ⠏⠊⠭⠔⠶⠤⠇ ⠇ ⠕⠅, 83⠲ ⠹⠊⠧⠔⠇ ⠢⠅ ⠹⠢⠏, 84⠲ ⠈ ⠏ ⠈⠏⠕ ⠿⠔⠉, 85⠲ ⠅⠊⠇ ⠫⠕⠻ ⠃⠵⠉⠊, 86⠲ ⠉⠊⠫⠧⠕⠅ ⠹⠊⠅ ⠔⠗, 87⠲ ⠉⠪⠗⠎ ⠅⠑⠫⠅ ⠉⠪⠗⠎ ⠤⠏⠫, 88⠲ ⠎⠉⠭⠎⠄ ⠏⠶⠊⠕⠑ ⠉⠑⠫ ⠅ ⠊⠎⠔⠕, 89⠲ ⠃⠪⠅, 90⠲ ⠿⠔⠉⠅ ⠔⠉⠔ ⠹⠤⠹⠊ ⠿⠑⠇, 91⠲ ⠏⠎⠑⠕⠔⠅ ⠉⠕⠇, 92⠲ ⠅ ⠐⠗⠯⠊⠭⠕⠿, 93⠲ ⠶⠔⠗⠇ ⠉⠑⠶⠗⠔ ⠫⠢⠫⠇ ⠗⠵⠏, 94⠲ ⠗⠶⠄ ⠫⠕⠅ ⠗ ⠏⠗⠊⠧⠔⠗, 95⠲ ⠅⠗ ⠈⠫⠔⠅ ⠗ ⠰⠿ ⠅⠗ ⠈⠉⠅ ⠎ ⠰⠿, 96⠲ ⠿⠔⠉⠅ ⠎⠵⠗⠫ ⠃ ⠹⠔⠇ ⠿⠑⠇, 97⠲ ⠈ ⠕ ⠈⠫⠊⠉ ⠏⠗⠢⠟⠔, 98⠲ ⠣⠗⠅ ⠅⠗ ⠈⠉, 99⠲ ⠕⠢⠅ ⠫⠅ ⠔⠕ ⠫⠅ ⠑⠇ ⠪ ⠰, 100⠲ ⠫⠢⠧⠕⠅ ⠅⠗ ⠈⠉ ⠫⠢⠧⠕⠅ ⠉⠗ ⠈⠉, 101⠲ ⠎ ⠰⠉⠗⠨, 102⠲ ⠃⠗⠊ ⠉⠕ ⠅ ⠔⠫, 103⠲ ⠔⠑⠇ ⠔⠉⠔ ⠉⠇ ⠊ ⠿⠑⠇, 104⠲ ⠫⠢⠧⠕ ⠹⠔⠕ ⠫⠹⠔ 105⠲ ⠈ ⠏ ⠈⠏⠕ ⠎⠔⠫⠢-⠇ ⠣⠤ ⠅ ⠹⠔ ⠎ ⠰⠿ ⠈⠗⠶⠲

⠈ ⠏⠕ ⠍ ⠰⠫⠧ ⠈⠭

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७⠲⠍⠓⠗⠜⠚(⠥⠏⠝⠈⠽⠜⠎) ८⠲⠇⠚⠅⠕⠾⠗(⠥⠏⠝⠈⠽⠜⠎);
⠏⠈⠗⠅⠜⠩⠝ ⠧⠗⠈⠯⠠२०१९ ९⠲⠎⠔⠍⠜⠅ ⠕⠓⠊
⠏⠜⠗(⠥⠏⠝⠈⠽⠜⠎)१०⠲⠎⠍⠜⠮⠜⠝(⠝⠊⠧⠰⠮ ⠎⠰⠛⠈⠗⠓)
११⠲⠍⠜⠞⠐⠗⠘⠳⠍⠊(⠥⠏⠝⠈⠽⠜⠎)
१२⠲⠎⠈⠧⠏⠈⠝⠇⠕⠅ (⠥⠏⠝⠈⠽⠜⠎); ⠏⠈⠗⠅⠜⠩⠝
⠧⠗⠈⠯⠠२०२० १३⠲⠩⠰⠨⠝⠜⠙(⠥⠏⠝⠈⠽⠜⠎) १४⠲⠊⠑⠓
⠹⠊⠅ ⠚⠔⠧⠝(⠎⠰⠎⠈⠍⠗⠼)१५⠲⠿⠓⠌⠞
⠙⠑⠃⠜⠇ (⠥⠏⠝⠈⠽⠜⠎); ⠏⠈⠗⠅⠜⠩⠝ ⠧⠗⠈⠯⠠२०२१
१६⠲⠏⠜⠹⠑⠽(⠎⠰⠎⠈⠍⠗⠼) १७⠲⠓⠍ ⠜⠃ ⠊ ⠗⠓⠇
⠡⠔(⠥⠏⠝⠈⠽⠜⠎) १८⠲⠏⠈⠗⠇⠽⠅ ⠏⠗⠜⠞(⠥⠏⠝⠈⠽⠜⠎);
⠏⠈⠗⠅⠜⠩⠝ ⠧⠗⠈⠯⠠२०२२ १९⠲⠃⠔⠞⠊ ⠛⠑⠇
⠎⠍⠽(⠥⠏⠝⠈⠽⠜⠎) २०⠲⠏⠈⠗⠞⠊⠃⠊⠍⠈⠃ (⠥⠏⠝⠈⠽⠜⠎)
२१⠲⠃⠙⠇⠊ ⠗⠓⠇ ⠁⠡⠊ ⠎⠘⠅⠊⠡⠥(⠥⠏⠝⠈⠽⠜⠎)
२२⠲⠗⠜⠯⠈⠾⠈⠗ ⠍⠰⠙⠊⠗(⠥⠏⠝⠈⠽⠜⠎)
२३⠲⠎⠰⠽⠕⠛(⠅⠹⠜ ⠎⠰⠛⠈⠗⠓) २४⠲⠝⠜⠉⠊ ⠗⠓⠇ ⠡⠇⠊
⠧⠎⠥⠮⠜(⠥⠏⠝⠈⠽⠜⠎)⠲
⠁⠏⠝ ⠍⠰⠞⠧⠈⠽
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२⠲१⠲⠫⠭ ⠅⠊⠩⠝ ⠅⠜⠗⠔⠛⠗- ⠁⠅⠜⠙⠍⠔
⠏⠥⠗⠳⠎ ⠈⠅ ⠜⠗ ⠧⠇ ⠜ ⠝⠜ ⠰⠛⠌⠻ (⠓⠜⠎ ⠈⠽ ⠅ ⠾⠜⠟)
⠫⠭⠲ ⠅ ⠊⠩⠝ ⠅ ⠜⠗⠔⠛⠗
⠁⠅⠜⠙⠍⠔ ⠏⠥⠗⠳⠎ ⠈⠅ ⠜⠗ ⠧⠇ ⠜ ⠝⠜ ⠰⠛⠌⠻ (⠓⠜⠎ ⠈⠽
⠅ ⠾⠜⠟)
⠃⠜⠃ ⠜ ⠃⠻⠃ ⠻⠜⠊⠺ ⠃ ⠚⠌⠺ ⠗⠓⠌ ⠚⠑ ⠇⠓⠁ ⠺ ⠑⠓⠟⠕
⠅⠓⠳⠄ ⠝⠜ ⠰⠛⠌⠻ ⠘⠑⠇ ⠌⠽⠌ ⠺⠑ ⠛⠥⠅⠜⠏⠑ ⠉⠳⠗ ⠘⠑⠇
⠝⠰⠛⠻⠫⠕⠇ ⠪⠝ ⠎⠝ ⠝⠜ ⠰⠛⠌⠻ ⠫⠕⠇⠃⠌⠺ ⠗⠓⠪⠁ ⠲
⠅⠕⠔ ⠃⠥⠴⠇⠅ ⠛⠍⠇⠅ ⠅⠊⠡⠕ ⠝⠌ ⠜ ⠖⠳⠖⠇ ⠜⠗ ⠚⠑
⠕⠅ ⠗⠜ ⠎⠝ ⠃ ⠥⠴⠝⠳⠅ ⠜⠝ ⠅ ⠕⠝⠕ ⠺⠑⠎⠗ ⠝⠌? ⠓⠍ ⠅ ⠊⠑
⠑⠅ ⠗⠜ ⠎⠃ ⠓⠅ ⠛⠏ ⠍⠜⠊⠝ ⠇⠊⠽⠁ ⠚⠑ ⠃⠇⠳ ⠚⠕⠛⠺⠜
⠃⠇⠑ ⠏⠥⠗⠳⠎ ⠈⠅ ⠜⠗ ⠘⠑⠾⠇ ⠌⠊⠑? ⠚⠳⠗⠔ ⠎⠃ ⠺⠜⠃⠑
⠅ ⠕⠝ ⠅ ⠊⠺⠜⠃ ⠇⠊ ⠅ ⠝⠑⠓⠜⠇ ⠅⠁ ⠙⠑⠇⠅⠌? ⠍⠌⠹⠊⠇⠔
⠅⠊⠺⠜⠃⠅ ⠅⠕⠝ ⠗⠑⠅ ⠜⠫ ⠺⠕⠻ ⠃⠊⠅ ⠈⠗⠔ ⠓⠥⠁
⠇⠛⠇⠌?
⠜ ⠎⠃ ⠾⠜ ⠿⠑⠇⠍⠜⠗⠜ ⠎⠃ ⠁⠏⠝⠜ ⠺⠜⠇⠑ ⠁⠛⠊⠽⠜
⠃⠑⠺⠜⠇ ⠘⠑⠇ ⠓⠕ ⠓⠕ ⠅ ⠗⠓⠇ ⠚⠑ ⠜⠃ ⠎⠜⠓⠊⠺ ⠈⠽
⠁⠅⠜⠙⠑⠍⠔ ⠍⠑ ⠝⠧ ⠺ ⠈⠗⠊⠍⠳⠗ ⠈⠺⠔ ⠎ ⠰⠚⠕⠚⠅
⠃⠝⠇ ⠌ ⠺ ⠜⠃ ⠍⠌⠹⠊⠇⠔ ⠎⠜⠓⠊⠺ ⠈⠽ ⠧⠇ ⠜ ⠎⠃ ⠅⠑
⠝⠕⠃ ⠑⠇ ⠏⠥⠗⠳⠎ ⠈⠅ ⠜⠗ ⠧⠇ ⠜ ⠝⠜ ⠰⠛⠌⠻ ⠘⠑⠾ ⠚⠑⠺⠌
⠜ ⠝ ⠰⠛⠻⠫⠕⠇ ⠪⠝ ⠎⠃ ⠺ ⠅ ⠔ ⠅ ⠓⠊⠽⠁ ⠲

⠣⠳⠗⠞⠓ ⠚⠑ ⠓⠍⠗⠜ ⠏⠥⠗⠳⠎⠈⠅⠜⠗ ⠘⠑⠾⠊ ⠛⠑⠇⠲ ⠚⠑⠝⠜ ⠁⠊ ⠝⠊⠗⠇⠚⠈⠚⠜ ⠎⠃⠓⠅ ⠮⠕⠞⠔ ⠿⠑⠅⠜ ⠍⠑ ⠁⠅⠜⠙⠍⠔ ⠏⠥⠗⠳⠎⠈⠅⠜⠗ ⠧⠇⠜ ⠝⠜⠰⠛⠌⠻ ⠇⠜⠛⠇ ⠓⠕⠥?

⠁⠏⠝ ⠍⠰⠞⠧⠈⠽

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२⠲१०⠲⠚⠛⠙⠔⠩ ⠏⠈⠗⠎⠜⠙ ⠍⠼⠈⠫⠇⠅ ५ ⠾⠜ ⠅⠹⠜-⠅⠹⠜-१ ⠚⠊⠏⠗ ⠎⠍⠈⠏⠜⠙⠅⠔⠽ ⠎⠍⠔⠟⠜ ⠁⠰⠛⠈⠗⠑⠚⠔⠍⠑ ⠎⠍⠈⠏⠜⠙⠅⠔⠽ ⠏⠐⠗⠯⠈⠺ ⠏⠗ ⠧⠊⠙⠑⠓⠅ ⠇⠑⠨⠅⠅ ⠜⠍⠰⠞⠈⠗⠊⠞ ⠗⠉⠝⠜ ⠜ ⠕⠊⠏⠗ ⠜⠍⠰⠞⠈⠗⠊⠞ ⠎⠍⠔⠟⠇⠅ ⠎⠍⠔⠟⠜ ⠎⠔⠗⠔⠚ ⠏⠑ ⠁⠨⠝ ⠮⠗⠊ ⠁⠓⠜⠄ ⠏⠐⠻⠇⠪⠰-

१⠲ ⠅⠜⠍⠊⠝⠔⠅ ⠏⠜⠰⠉ ⠾⠜ ⠅⠧⠊⠞⠜ ⠜ ⠕⠊⠏⠗ ⠍⠮⠥⠅⠜⠝⠈⠞ ⠴⠜⠅ ⠾⠊⠏⠈⠏⠼⠔

Videha_01_09_2016

२⠲ ⠚⠛⠙⠜⠝⠝⠈⠙ ⠴⠜ "⠍⠝⠥"⠅ "⠍⠜⠾⠊⠅ ⠃⠜⠎⠝"⠏⠗ ⠛⠚⠑⠝⠈⠙⠈⠗ ⠺⠜⠅⠥⠗⠅ ⠾⠊⠏⠈⠏⠼⠔

VIDEHA_353

३⠲ ⠍⠥⠝⠈⠝⠔ ⠅⠜⠍⠞⠅ ⠑⠅⠜⠰⠅⠔ "⠚⠊⠝⠈⠙⠛⠔⠅ ⠍⠕⠇" ⠜ ⠕⠊⠏⠗ ⠛⠚⠑⠝⠈⠙⠈⠗ ⠺⠜⠅⠥⠗⠅ ⠾⠊⠏⠈⠏⠼⠔

VIDEHA_354

⠌ ⠩⠐⠗⠰⠨⠇⠜⠍⠑ ⠜⠛⠜⠄ ⠎⠍⠜⠝⠜⠝⠈⠞⠗ ⠮⠜⠗⠜⠅ ⠅⠊⠡⠥ ⠛⠼⠍⠜⠝⠈⠽ ⠅⠹⠜⠅⠗⠎⠄ ⠓⠥⠝⠅⠜ ⠝⠚⠗⠊⠍⠑ ⠓⠥⠝⠅⠗ ⠁⠏⠝ ⠎⠗⠈⠧⠩⠈⠗⠑⠯⠈⠺ ५-५ ⠾⠜ ⠅⠹⠜ ⠜⠍⠰⠞⠈⠗⠊⠞ ⠅⠑⠇ ⠛⠑⠇ ⠁⠡⠊⠲ ⠅⠹⠜⠅⠜⠗ ⠇⠕⠅⠝⠊ ⠡⠹⠊:-

१⠲⠅⠏⠊⠇⠑⠩⠈⠧⠗ ⠗⠜⠥⠞

२⠲⠥⠍⠑⠩ ⠍⠼⠈⠫⠇

३⠲⠗⠜⠍ ⠧⠊⠇⠜⠎ ⠎⠜⠓⠥

४⠲⠗⠜⠚⠙⠑⠧ ⠍⠼⠈⠫⠇

५⠲⠜⠉⠜⠗⠈⠽ ⠗⠜⠍⠜⠝⠝⠈⠙ ⠍⠼⠈⠫⠇

६⠲⠝⠝⠈⠙ ⠧⠊⠇⠜⠎ ⠗⠜⠽

७⠲⠚⠛⠙⠔⠩ ⠏⠈⠗⠎⠜⠙ ⠍⠼⠈⠫⠇

८⠲⠙⠥⠗⠈⠛⠜⠝⠝⠈⠙ ⠍⠼⠈⠫⠇

⠌ ⠁⠰⠅⠍⠑ ⠏⠈⠗⠎⠈⠞⠥⠞ ⠁⠡⠊ ⠚⠛⠙⠔⠩ ⠏⠈⠗⠎⠜⠙ ⠍⠼⠈⠫⠇⠅ ५ ⠾⠜ ⠅⠹⠜ ⠚⠊⠏⠗ ⠓⠍⠗ ⠎⠍⠔⠟⠜ ⠁⠰⠛⠈⠗⠑⠚⠔⠍⠑ ⠎⠍⠈⠏⠜⠙⠅⠔⠽ ⠏⠐⠗⠯⠈⠺ ⠏⠗ ⠁⠡⠊⠲- ⠎⠍⠈⠏⠜⠙⠅

⠅ ⠓⠇ ⠌⠝-

"⠃ ⠪⠜, ⠽⠑⠓ ⠁ ⠏⠝ ⠚⠔⠧⠝ ⠁⠄⠔⠲"

⠌ ⠗⠉⠝⠜⠏⠗ ⠁⠏⠝ ⠍ ⠶⠫⠧ ⠈⠽

editorial⠲staff⠲videha@gmail⠲com ⠏⠗ ⠏⠺⠜⠥⠲

२⠲११⠲⠚⠛⠙⠔⠩ ⠏ ⠈⠗⠎⠜⠩ ⠍⠼ ⠈⠻⠇⠅ ५ ⠾⠜ ⠅ ⠹⠜-

⠅ ⠹⠜-२ ⠚⠊⠏⠗ ⠎⠍ ⠈⠏⠜⠙⠅⠔⠽ ⠎⠍⠔⠟⠜

⠁ ⠰⠛ ⠈⠗⠑⠚⠔⠍⠑ ⠎⠍ ⠈⠏⠜⠹⠅⠔⠽⠏ ⠐⠗⠿ ⠈⠺ ⠏⠗

⠧⠔⠙⠑⠓⠅ ⠇⠑ ⠅⠅⠅ ⠜⠍ ⠰⠞ ⠈⠗⠊⠞ ⠗⠉⠙⠜ ⠜ ⠎⠊⠏⠗

⠜⠍ ⠰⠞ ⠈⠗⠊⠞ ⠎⠍⠔⠿⠅⠅ ⠎⠍⠔⠿⠜ ⠎⠔⠗⠔⠚ ⠏⠑ ⠁ ⠰⠟

⠵⠗⠊ ⠁ ⠓⠜⠄ ⠏ ⠐⠻⠇ ⠪ ⠰-

१⠲ ⠅⠜⠍⠊⠝⠔⠅ ⠏⠜ ⠰⠉ ⠷⠜ ⠅⠧⠊⠫⠜ ⠜ ⠎⠊⠏⠗

⠉⠵⠤⠅ ⠜⠝ ⠈⠫ ⠤⠜⠅ ⠿⠊⠏ ⠈⠏⠼⠔

Videha_01_09_2016

२⠲ ⠚⠛⠹⠜⠝⠝ ⠁⠹ ⠤⠜ "⠉⠝⠥"⠅ "⠉⠜⠿⠊⠅ ⠃ ⠜⠎⠝"⠏⠗

⠛⠚⠑⠟ ⠁⠹ ⠈⠗ ⠺⠜⠅ ⠤⠗⠅ ⠿⠊⠏ ⠈⠏⠼⠔

VIDEHA_353

३⠲ ⠍⠥⠝ ⠈⠝⠔ ⠅⠜⠍⠫⠅ ⠑⠅ ⠜ ⠅⠅ ⠔ "⠚⠊⠝ ⠈⠹⠛⠔⠅

⠍⠕⠇" ⠜ ⠎⠊⠏⠗ ⠛⠚⠑⠟ ⠁⠹ ⠈⠗ ⠺⠜⠅ ⠤⠗⠅ ⠿⠊⠏ ⠈⠏⠼⠔

VIDEHA_354

⠌ ⠹ ⠐⠗ ⠆ ⠇⠇ ⠜⠍⠑ ⠜⠛⠜⠄ ⠎⠍⠜⠝⠜⠝ ⠈⠫⠗ ⠵⠜⠗⠜⠅

⠅ ⠊⠑⠥ ⠛⠽⠍⠜⠝ ⠈⠽ ⠅ ⠹⠜⠅ ⠗⠎⠄ ⠓⠥⠝⠅⠜ ⠝⠚⠗⠊⠍⠑

⠓⠥⠝⠅⠗ ⠁⠏⠝ ⠎⠗ ⠈⠧⠉ ⠈⠗⠑⠫ ⠈⠺ ५-५ ⠾⠜ ⠅ ⠹⠜

⠜⠍ ⠰⠞ ⠈⠗⠊⠞ ⠅⠑⠇ ⠛⠑⠇ ⠁ ⠑⠔⠢ ⠅ ⠹⠜⠅ ⠜⠗ ⠇⠎⠅ ⠝⠊

⠡⠹⠊:-

१⠲⠅ ⠏⠊⠇ ⠑⠩ ⠈⠧⠗ ⠗⠜⠥⠞

२⠲⠥⠍ ⠑⠩ ⠍⠼ ⠈⠫⠇

[illegible]

⠁ ⠎⠛⠗⠑ ⠗⠓⠌⠹⠲"

⠃ ⠔⠉ ⠁⠉⠑⠢⠑ ⠛⠔⠿⠴⠟⠉⠗ ⠁ ⠰⠇ ⠴⠂-

"⠏⠮ ⠈⠗⠔⠿⠕⠄ ⠗⠑ ⠗⠓⠠⠗?"

⠎⠥⠉⠮⠔⠇ ⠴⠇ ⠁ ⠰⠇ ⠴⠂-

"⠅ ⠔⠿⠕ ⠗⠑ ⠗⠓⠠⠟⠲ ⠎ ⠰⠿⠕⠛⠎⠄ ⠑⠅ ⠾⠴ ⠃⠳⠮ ⠴⠃ ⠔

⠥⠏⠉ ⠈⠗⠱ ⠅ ⠗⠑ ⠇ ⠛⠇ ⠠⠟⠲ ⠅ ⠓⠔⠿⠕ ⠅ ⠿⠏⠠⠅ ⠏⠟ ⠈⠟⠴

⠥⠇ ⠿⠴ ⠅⠂ ⠗⠴ ⠅⠔ ⠙⠠⠟ ⠮⠄ ⠅ ⠓⠔⠿⠕ ⠅ ⠔⠮⠴⠃ ⠅ ⠰⠛⠓⠑

⠃ ⠙⠠⠇ ⠅⠂ ⠗⠴ ⠅⠔ ⠙⠠⠟⠲ ⠮ ⠜⠛ ⠓⠕⠔⠮ ⠕ ⠂⠗⠫⠔

⠃⠳⠮⠅ ⠑⠄ ⠅ ⠓⠇ ⠅⠔⠟, ⠮⠓⠄ ⠑⠟⠴ ⠅ ⠔⠑ ⠅ ⠗⠠ ⠈⠠⠓?

⠮⠠⠏⠗ ⠕ ⠃⠳⠮ ⠅ ⠓⠇ ⠅ ⠠⠟, ⠓⠉⠗⠴ ⠎ ⠎⠉-⠝ ⠎⠉ ⠃ ⠠⠎⠇

⠟⠔⠅ ⠗⠔ ⠇ ⠛⠠⠑⠲ ⠮⠄ ⠑ ⠥⠏⠉ ⠈⠗⠱ ⠅ ⠗⠠ ⠈⠠⠔⠲ ⠂⠗⠫⠔

⠅ ⠓⠇ ⠅⠔⠟, ⠃ ⠎ ⠮⠓⠔⠇ ⠑⠲ ⠓⠴⠙⠅ ⠔⠙⠴⠗⠴⠎⠄ ⠴⠛⠳⠏⠑

⠰⠇⠴ ⠂⠻ ⠃⠑⠇ ⠴⠉⠅ ⠛⠴⠑⠅⠑⠄ ⠙⠑ ⠅⠃ ⠠⠮ ⠂⠗⠫⠔

⠅ ⠓⠇ ⠅⠔⠟, ⠠⠈ ⠛⠴⠑⠏⠗ ⠎⠙⠔⠅ ⠴⠇ ⠉ ⠂⠻⠠⠮-⠥⠮⠗⠠⠮

⠗⠓⠓⠲ ⠃⠳⠮ ⠎⠑⠓ ⠅ ⠗⠑ ⠇ ⠛⠇ ⠲ ⠮⠔⠎⠄ ⠂⠗⠫⠔ ⠉⠠⠟

⠃⠂ ⠛⠑⠇ ⠴⠲"

⠎⠥⠉⠮⠔⠇ ⠴⠇⠅ ⠎ ⠃ ⠴⠮ ⠛⠔⠿⠴⠟⠉⠗ ⠗⠓⠔ ⠃⠥⠢⠔

⠎⠅ ⠇ ⠴ ⠏⠥⠙⠴ ⠑⠮⠑ ⠮⠄ ⠁⠥⠢⠃⠑ ⠅ ⠑⠇ ⠴⠓ ⠰⠑ ⠃⠗⠔

⠉⠟⠅ ⠴⠰ ⠰ ⠅⠟ ⠅ ⠑⠅ ⠗⠕ ⠃⠑⠿ ⠰⠴⠔⠑ ⠮ ⠅⠟ ⠈ ⠗⠴⠿⠴⠎⠑

⠟⠑ ⠰⠢⠱⠟ ⠏⠴⠃ ⠔ ⠰⠴⠔⠑⠲

⠛⠔⠿⠴⠟⠉⠗ ⠁ ⠰⠇ ⠴⠂-

" ⠃⠴⠿ ⠎⠴⠓⠠⠃,⠈ ⠅⠟ ⠰⠴⠔ ⠈⠠⠔⠲ ⠢⠑⠗ ⠅ ⠓⠔⠿⠕⠲⠲⠲"

⠁ ⠏⠗ ⠉ ⠮⠇ ⠈⠿

editorial⠒staff⠒videha@gmail⠒com ⠏⠗ ⠏⠰⠴⠥⠒

२॰१२॰ [braille] ५ [braille]-
[braille]-३ [braille]

१॰ [braille]
Videha_01_09_2016

२॰ [braille]
VIDEHA_353

३॰ [braille]

⠍⠕⠇" ⠜ ⠕⠊⠏⠗ ⠛⠚⠑⠝ ⠈⠙ ⠈⠗ ⠺⠜⠅⠥⠗⠅ ⠾⠊⠏ ⠈⠏⠼⠔

VIDEHA_354

⠌ ⠩⠐⠗⠰⠨⠇⠜⠍⠑ ⠜⠛⠜⠄ ⠎⠍⠜⠝⠜⠝ ⠈⠞⠗ ⠮⠜⠗⠜⠅
⠅⠊⠡⠥ ⠛⠼⠍⠜⠝ ⠈⠽ ⠅⠹⠜⠅⠗⠎⠄ ⠓⠥⠝⠅⠜ ⠝⠚⠗⠊⠍⠑
⠓⠥⠝⠅⠗ ⠈⠏⠝ ⠎⠗⠈⠧⠩⠈⠗⠑⠯⠈⠺ ५-५ ⠾⠜ ⠅⠹⠜
⠜⠍⠰⠞⠈⠗⠊⠞ ⠅⠑⠇ ⠛⠑⠇ ⠁⠡⠊⠲ ⠅⠹⠜⠅ ⠜⠗ ⠇⠕⠅⠝⠊
⠡⠹⠊:-

१⠲⠅⠏⠊⠇⠑⠩⠈⠧⠗ ⠗⠜⠥⠜

२⠲⠥⠍⠑⠩ ⠍⠼⠈⠫⠇

३⠲⠗⠜⠍ ⠧⠊⠇⠜⠎ ⠎⠜⠓⠥

४⠲⠗⠜⠚⠙⠑⠧ ⠍⠼⠈⠫⠇

५⠲⠜⠉ ⠜⠗⠈⠽⠗⠜⠍⠜⠝⠝⠈⠙ ⠍⠼⠈⠫⠇

६⠲⠝⠝⠈⠙ ⠧⠊⠇⠜⠎ ⠗⠜⠽

७⠲⠚⠛⠙⠔⠩ ⠏⠈⠗⠎⠜⠙ ⠍⠼⠈⠫⠇

८⠲⠙⠥⠗⠈⠛⠜⠝⠝⠈⠙ ⠍⠼⠈⠫⠇

⠌ ⠁⠰⠅⠍⠑ ⠏⠈⠗⠎⠈⠞⠥⠞ ⠁⠡⠊ ⠚⠛⠙⠔⠩ ⠏⠈⠗⠎⠜⠙
⠍⠼⠈⠫⠇⠅ ५ ⠾⠜ ⠅⠹⠜ ⠚⠊⠏⠗ ⠓⠍⠗ ⠎⠍⠔⠟⠜
⠁⠰⠛⠈⠗⠑⠚⠔⠍⠑ ⠎⠍⠈⠏⠜⠙⠅⠔⠽ ⠏⠐⠗⠯⠈⠺ ⠏⠗
⠁⠡⠊⠲-⠎⠍⠈⠏⠜⠙⠅

⠚⠛⠙⠔⠩ ⠏⠈⠗⠎⠜⠙ ⠍⠼⠈⠫⠇⠅ ५ ⠾⠜ ⠅⠹⠜

⠅⠹⠜ ३

⠜⠑⠇ ⠜⠩⠜ ⠉⠇⠊ ⠛⠑⠇

⠎⠥⠗⠈⠚⠛⠈⠗⠓⠼ ⠧⠜ ⠉⠜⠈⠙⠈⠗⠛⠈⠗⠓⠼ ⠡⠥⠾⠇⠜
⠏⠡⠜⠊⠞ ⠚⠓⠊⠝⠜ ⠇⠕⠅ ⠝⠑⠔, ⠎⠗⠕⠧⠗ ⠧⠜

⠜⠑⠇ ⠜⠩⠜ ⠉⠇⠊ ⠛⠑⠇⠲! ⠉⠜⠇⠔⠌ ⠃⠗⠅ ⠏⠳⠗ ⠈⠧⠑
⠍⠝⠍⠑ ⠗⠕⠏⠜⠑⠇ ⠡⠇ ⠚⠑ ⠏⠗⠊⠧⠜⠗⠎⠄ ⠟⠊⠉⠑⠟
⠓⠕⠊⠞⠑, ⠍⠜⠝⠑ ⠏⠗⠊⠧⠜⠗⠅ ⠚⠧⠜⠘ ⠙⠑⠓⠔⠰ ⠇⠜⠚⠎⠄
⠝⠊⠉⠑⠝ ⠃⠑⠇ ⠜⠏⠡⠜⠊⠞ ⠉⠜⠗⠳⠮⠜⠍⠅ ⠙⠗ ⠈⠩⠝ ⠅⠗⠊
⠅⠂ ⠩⠗⠔⠗ ⠞⠊⠽⠜⠛ ⠅⠗⠃, ⠍⠥⠙⠜ ⠎⠑ ⠍⠝⠑⠍⠑ ⠗⠓⠊
⠛⠑⠇⠲ ⠍⠝⠑-⠍⠝ ⠓⠔⠗⠜⠇ ⠜⠇ ⠎⠕⠉⠊⠽⠑ ⠗⠓⠇ ⠡⠇ ⠜
⠅⠊ ⠞⠊ ⠃⠊⠉ ⠈⠉⠑⠍⠑ ⠍⠕⠞⠔⠇ ⠜⠇ ⠇⠛⠍⠑ ⠜⠃ ⠊
⠾⠕⠅⠇⠅⠌⠝-

"⠘⠜⠽, ⠈⠓⠔⠰⠅⠑⠄ ⠅⠓⠌⠇⠑ ⠑⠇⠪⠆ ⠓⠑⠝ ⠚⠑ ⠛⠎⠍⠅
⠇⠕⠅ ⠥⠝⠌⠾ ⠅⠂ ⠗⠜⠍⠑⠩ ⠈⠧⠗⠍ ⠚⠜ ⠗⠓⠇ ⠈⠡⠊,
⠁⠏⠝⠕ ⠙⠥⠝⠳ ⠃⠜⠄ ⠊ ⠉⠇ ⠳⠲"

⠍⠕⠞⠔⠇ ⠜⠇⠅ ⠧⠊⠉⠜⠗ ⠎⠥⠝⠊ ⠓⠔⠗⠜⠇ ⠜⠇ ⠍⠝⠑-⠍⠝
⠧⠊⠉⠜⠗ ⠅⠗⠑ ⠇⠛⠇⠜ ⠚⠑ ⠚⠅⠝ ⠍⠕⠞⠔⠇ ⠜⠇
⠙⠗⠃ ⠚ ⠈⠚⠜⠏⠗ ⠜⠃⠊ ⠅⠓⠊ ⠗⠓⠇ ⠈⠡⠊ ⠞⠨⠝ ⠅⠔
⠅⠓⠊⠜? ⠚⠄ '⠝⠊ ⠚⠜⠑⠃' ⠅⠓⠃ ⠌⠞⠄ ⠏⠥⠡⠃ ⠑⠅ ⠗⠞ ⠚⠑
'⠅ ⠊⠑ ⠝⠑ ⠚⠜⠑⠃?' ⠜ ⠚⠄ '⠓⠄' ⠅⠓⠃ ⠌⠞⠄ ⠈⠝⠑⠗⠑
⠏⠌ ⠰⠉-⠥⠮⠜⠗⠅ ⠏⠑⠰⠉⠍⠑ ⠏⠻⠊ ⠚⠜⠑⠃⠲!
⠓⠔⠗⠜⠇ ⠜⠇⠅⠑⠄ ⠉⠤⠏ ⠙⠑ ⠅⠍⠕⠞⠔⠇ ⠜⠇ ⠙⠕⠓⠗⠜ ⠅⠂
⠏⠥⠡⠇⠅⠌⠝-

"⠘⠜⠽, ⠅⠊⠡⠥ ⠃⠚⠇ ⠪⠆ ⠝⠓⠊?"

⠓⠔⠗⠜⠇ ⠜⠇ ⠃⠚⠇ ⠜-

"⠍⠕⠞⠔⠇ ⠜⠇, ⠍⠝⠍⠑ ⠈⠏⠝⠕ ⠧⠊⠉⠜⠗ ⠡⠇ ⠚⠑ ⠚⠨⠝
⠏⠗⠊⠧⠜⠗⠎⠄ ⠝⠊⠉⠑⠝ ⠓⠑⠃ ⠞⠄ ⠉⠜⠗⠳⠮⠜⠍⠅
⠞⠔⠗ ⠈⠹ ⠚⠗⠳⠗ ⠅⠗⠃, ⠍⠥⠙⠜⠲⠲⠲"

⠍⠕⠞⠔⠇ ⠜⠇ ⠃⠚⠇ ⠜-

"⠅⠔ ⠍⠥⠙⠜, ⠃⠜⠽?"

⠁⠏⠝ ⠍⠝⠅ ⠙⠜⠃ ⠇ ⠧⠊⠉⠜⠗⠅ ⠑⠄ ⠅⠕⠇ ⠌⠞ ⠓⠔⠗⠜⠇ ⠜⠇
⠃⠚⠇ ⠜-

⠞⠨⠝⠑ ⠝⠑ ⠑⠨-⠙⠕⠎⠗⠍⠑ ⠚⠔⠧⠝⠅ ⠎⠰⠅⠇ ⠈⠏-
⠎⠳⠞ ⠈⠗ ⠎⠑⠓⠕ ⠍⠚⠛⠳⠞ ⠓⠕⠊⠞ ⠚⠜⠑⠞ ⠜ ⠑⠅-
⠙⠕⠎⠗⠏⠗ ⠘ ⠊⠎⠧⠜⠎ ⠎⠑⠓⠕ ⠘ ⠐⠻⠌⠞ ⠉⠇ ⠞⠲"

⠓⠔⠗⠜⠇ ⠜⠇ ⠃ ⠚⠇ ⠜-

"⠓⠄, ⠎⠑ ⠞⠄ ⠓⠕⠊⠞⠑ ⠁ ⠡⠊⠲"

⠓⠔⠗⠜⠇ ⠜⠇ ⠅ ⠧⠊⠉⠜⠗⠅ ⠎⠓ ⠙⠑ ⠅⠍⠕⠞⠔⠇ ⠜⠇ ⠃ ⠚⠇ ⠜-

" ⠃⠜⠽, ⠇ ⠛-⠏⠜⠎⠅ ⠎ ⠈⠹⠜⠝ (⠬⠗ ⠁⠍⠎ ⠈⠹⠜⠝) ⠍⠑ ⠇ ⠕⠅
⠁ ⠎⠛⠗⠕-⠙⠥⠎⠛⠗ ⠚⠜⠊-⠈ ⠃ ⠌⠑, ⠍⠥⠙⠜
⠗⠜⠍⠑⠩ ⠈⠧⠗⠍ ⠞⠄ ⠎⠑ ⠝⠓⠊ ⠡⠔⠲ ⠙⠑⠩⠅
⠙⠉ ⠈⠡⠊⠜⠧⠗⠊⠽⠜ ⠡⠕⠗⠏⠗ ⠎ ⠈⠹⠜⠏⠊⠞ ⠁ ⠡⠊,
⠚⠌⠺⠜⠍ ⠏⠓⠥⠄ ⠉⠜⠇⠑ ⠓⠚⠜⠗⠕ ⠅ ⠊⠇⠕⠍⠌⠿⠗⠅
⠗⠜⠎ ⠈⠞⠜ ⠞⠽⠅⠗⠑ ⠏⠻⠌⠑⠲"

⠓⠔⠗⠜⠇ ⠜⠇ ⠃ ⠚⠇ ⠜-

"⠓⠄, ⠎⠑ ⠞⠄ ⠞⠽⠅⠗⠌⠽⠑ ⠏⠻⠌⠑⠲"

'⠅ ⠗⠌⠽⠑ ⠏⠻⠌⠑' ⠎⠥⠝⠊⠞⠑ ⠚⠓⠊⠝⠜ ⠎⠜⠬⠜⠗⠼⠕
⠓⠧⠜⠅ ⠎⠊⠓⠅⠔ ⠏⠑⠃ ⠛⠜⠡⠎⠄ ⠏⠜⠅⠇ ⠜⠍ ⠦⠃-⠦⠃
⠨⠎⠌⠑ ⠞⠓⠊⠝⠜ ⠍⠕⠞⠔⠇ ⠜⠇ ⠅ ⠏⠑⠾⠅ ⠧⠊⠉⠜⠗ ⠦⠃-⠙⠑
⠨⠎⠇ ⠌⠝-

" ⠃⠜⠽, ⠇ ⠛-⠏⠜⠎⠅ ⠬⠗ ⠁⠍⠎ ⠈⠹⠜⠝⠕ ⠕⠓⠝⠑ ⠓⠕⠊⠑
⠚⠑⠓⠑⠝ ⠝⠔⠅-⠎⠄-⠝⠔⠅ ⠧⠊⠉⠜⠗ ⠃ ⠑⠅ ⠞⠔⠛⠞ ⠓⠕⠊⠑,
⠍⠥⠙⠜ ⠙⠳⠓⠅ ⠎ ⠈⠹⠜⠝⠕ ⠞⠄ ⠕⠓⠝ ⠓⠕⠊⠞⠑ ⠁ ⠡⠊
⠚⠑⠓⠑⠝ ⠎⠉⠳⠓⠅ ⠅ ⠔⠉ ⠎⠜⠍⠳⠓⠊⠅ ⠅ ⠜⠚ ⠓⠕⠊⠑⠲"

⠓⠔⠗⠜⠇ ⠜⠇ ⠃ ⠚⠇ ⠜-

"⠓⠄, ⠎⠑ ⠞⠄ ⠓⠕⠊⠞⠑ ⠁ ⠡⠊⠲"

⠓⠔⠗⠜⠇ ⠜⠇ ⠅ ⠎⠓⠔⠾ ⠧⠊⠉⠜⠗ ⠎⠥⠝⠊ ⠍⠕⠞⠔⠇ ⠜⠇
⠃ ⠚⠇ ⠜-

" ⠃⠜⠽, ⠚⠑⠞⠑ ⠚⠑ ⠓⠕⠊⠑ ⠎⠑ ⠞⠑⠞⠑ ⠓⠕⠥⠲ ⠚⠜⠝⠑

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२.१३.

१.

⠍⠮⠥⠅ ⠜⠝ ⠈⠞ ⠴⠜⠅ ⠾⠊⠏ ⠈⠏⠼⠔
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२⠲ ⠚⠛⠙⠜⠟⠟ ⠈⠙ ⠴⠜ "⠍⠟⠥"⠅ "⠍⠜⠾⠊⠅ ⠅ ⠜⠎⠟"⠏⠗

⠛⠚⠑⠝ ⠈⠙ ⠈⠗ ⠺⠜⠅ ⠥⠗⠅ ⠾⠊⠏ ⠈⠏⠼⠔
VIDEHA_353

३⠲ ⠍⠥⠝ ⠈⠝⠔ ⠅⠜⠍⠞⠅ ⠑⠅ ⠜ ⠰⠅ ⠔ "⠚⠊⠝ ⠈⠙⠛⠔⠅

⠍⠕⠇" ⠜⠕⠊⠏⠗ ⠛⠚⠑⠝ ⠈⠙ ⠈⠗ ⠺⠜⠅ ⠥⠗⠅ ⠾⠊⠏ ⠈⠏⠼⠔
VIDEHA_354

⠌ ⠩ ⠐⠗⠰⠨⠇⠜⠍⠑ ⠜⠛⠜⠠ ⠎⠍⠜⠝⠜⠝ ⠈⠞⠗ ⠮⠜⠗⠜⠅

⠅⠊⠡⠥ ⠛⠼⠍⠜⠝ ⠈⠽ ⠅⠹⠜⠅ ⠗⠎⠄ ⠓⠥⠝⠅ ⠜ ⠝⠚⠗⠊⠍⠑

⠓⠥⠝⠅⠗ ⠈⠏⠝ ⠎⠗ ⠈⠧⠩ ⠈⠗⠑⠯ ⠈⠺ ५-५ ⠾⠜ ⠅⠹⠜

⠜⠍ ⠰⠞ ⠈⠗⠊⠞ ⠅⠑⠇ ⠛⠑⠇ ⠈⠡⠊⠲ ⠅⠹⠜⠅ ⠜⠗ ⠇⠕⠅ ⠝⠊

⠡⠹⠊:-

१⠲⠅ ⠏⠊⠇ ⠑⠩ ⠈⠧⠗ ⠗⠜⠥⠞

२⠲⠥⠍⠑⠩ ⠍⠼ ⠈⠫⠇

३⠲⠗⠜⠍ ⠧⠊⠇ ⠜⠎ ⠎⠜⠓⠥

४⠲⠗⠜⠚⠙⠑⠧ ⠍⠼ ⠈⠫⠇

५⠲⠜⠉ ⠜⠗ ⠈⠽ ⠗⠜⠍⠜⠝⠝ ⠈⠙ ⠍⠼ ⠈⠫⠇

६⠲⠟⠝ ⠈⠙ ⠧⠊⠇ ⠜⠎ ⠗⠜⠽

७⠲⠚⠛⠙⠔⠩ ⠏ ⠈⠗⠎⠜⠙ ⠍⠼ ⠈⠫⠇

८⠲⠙⠥⠗ ⠈⠛⠜⠝⠝ ⠈⠙ ⠍⠼ ⠈⠫⠇

⠌ ⠈ ⠰⠅⠍⠑ ⠏ ⠈⠗⠎ ⠈⠞⠥⠞ ⠈⠡⠊ ⠚⠛⠙⠔⠩ ⠏ ⠈⠗⠎⠜⠙

⠍⠼ ⠈⠫⠇ ⠅ ५ ⠾⠜ ⠅⠹⠜ ⠚⠊⠏⠗ ⠓⠍⠗ ⠎⠍⠔⠟⠜

⠁ ⠰⠛ ⠈⠗⠑⠚⠔⠍⠑ ⠎⠍ ⠈⠏⠜⠙⠅ ⠔⠽ ⠏ ⠐⠗⠯ ⠈⠺ ⠏⠗

⠁ ⠡⠊⠲- ⠎⠍ ⠈⠏⠜⠙⠅

⠎⠑⠓⠕ ⠙⠊⠞⠑ ⠁⠡⠊⠲ ⠓⠗⠜⠑⠇-⠘⠕⠹⠊⠿⠜⠑⠇ ⠅⠓⠊⠽⠑⠅⠂ ⠝⠑ ⠙⠥⠝⠊⠽⠜⠄⠎⠄ ⠚⠑⠃⠕ ⠅⠗⠃⠑ ⠅⠗⠞ ⠚⠑ ⠥⠉⠊⠞⠕ ⠓⠑⠞⠲ ⠎⠥⠍⠝⠈⠞ ⠘⠜⠽ ⠕⠊ ⠎⠔⠍⠜⠏⠗ ⠏⠓⠥⠄ ⠉⠇⠜, ⠍⠜⠝⠑ ⠧⠌⠙⠊⠅ ⠎⠔⠍⠜⠏⠗, ⠚⠑⠞⠑ ⠚⠔⠧⠝ ⠏⠙ ⠈⠮⠞⠊⠅ ⠙⠊⠩⠜-⠝⠊⠗ ⠈⠙⠑⠩ ⠘⠑⠿⠌⠑⠲ ⠧⠌⠙⠊⠅ ⠎⠔⠍⠜⠏⠗ ⠏⠓⠥⠄ ⠉⠞⠑ ⠎⠥⠍⠝⠈⠞ ⠘⠜⠊⠅ ⠍⠝⠍⠑ ⠎⠰⠅⠇⠈⠏⠅ ⠥⠙⠽ ⠘⠑⠇ ⠌⠝⠲ ⠞⠌⠃ ⠔⠉ ⠎⠧⠊⠞⠜ ⠘⠪⠚⠔ ⠎⠑⠓⠕ ⠁⠏⠝⠜⠅⠑⠄ ⠎⠰⠅⠇⠈⠏⠊⠞ ⠅⠗⠌⠞ ⠛⠜⠃⠑ ⠇⠛⠇⠔-

"⠎⠜⠹⠔ ⠓⠜⠹ ⠍⠊⠇⠜⠝⠜, ⠑⠅ ⠁⠅⠑⠇⠜ ⠹⠅ ⠚⠜⠿⠑⠲⠲⠲"

⠁⠏⠝ ⠍⠰⠞⠧⠈⠾
editorial⠲staff⠲videha@gmail⠲com ⠏⠗ ⠏⠺⠜⠥⠲

२⠲१४⠲⠚⠛⠙⠔⠩ ⠏⠈⠗⠎⠜⠙ ⠍⠼⠈⠫⠇⠅ ५ ⠾⠜ ⠅⠹⠜-

⠅⠹⠜ ५ ⠚⠊⠏⠗ ⠎⠍⠈⠏⠜⠙⠇⠔⠽ ⠎⠍⠔⠟⠜

⠁ ⠰⠛⠈⠗⠑⠚⠔⠍⠑ ⠎⠍⠈⠏⠜⠙⠇⠔⠽ ⠏ ⠐⠗⠯ ⠈⠺ ⠏⠗

⠧⠊⠙⠑⠓⠅ ⠇⠑ ⠅⠨⠅ ⠜⠍ ⠰⠞⠈⠗⠊⠞ ⠗⠉⠝⠜ ⠜ ⠕⠊⠏⠗

⠜⠍ ⠰⠞⠈⠗⠊⠞ ⠎⠍⠔⠟⠅ ⠅ ⠎⠍⠔⠟⠜ ⠎⠔⠗⠔⠚ ⠍⠐ ⠁ ⠅⠝

⠮⠗⠊⠈ ⠓⠜⠄ ⠏ ⠐⠻⠇ ⠪ :-

१⠲ ⠅⠜⠍⠊⠝⠔⠅ ⠏⠜⠆⠉ ⠾⠜ ⠅⠧⠊⠞⠜ ⠜ ⠕⠊⠏⠗

⠍⠾⠥⠅ ⠜⠝ ⠈⠞ ⠺⠜⠅ ⠾⠊⠏ ⠈⠏⠼⠂

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२⠲ ⠚⠛⠙⠜⠟⠝ ⠈⠙ ⠴⠜ "⠍⠝⠦"⠅ "⠍⠜⠾⠊⠅ ⠃ ⠜⠎⠝"⠏⠗

⠛⠚⠑⠜ ⠈⠙ ⠈⠗ ⠺⠜⠅ ⠧⠗⠅ ⠾⠊⠏ ⠈⠏⠼⠂

VIDEHA_353

३⠲ ⠍⠥⠝ ⠈⠝⠔ ⠅⠜⠍⠞⠅ ⠑⠅ ⠜ ⠆⠅ ⠔ "⠚⠊⠝ ⠈⠹⠛⠔⠅

⠍⠕⠇ " ⠜ ⠕⠊⠏⠗ ⠛⠚⠑⠜ ⠈⠙ ⠈⠗ ⠺⠜⠅ ⠧⠗⠅ ⠾⠊⠏ ⠈⠏⠼⠂

VIDEHA_354

⠌ ⠩ ⠐⠗⠆⠅⠸⠜⠍⠑ ⠜⠛⠜⠄ ⠎⠍⠜⠝⠜⠝ ⠈⠞⠗ ⠮⠜⠗⠜⠅

⠅⠊⠱⠥ ⠛⠼⠍⠜⠝ ⠈⠽ ⠅⠹⠜⠅⠗⠎⠄ ⠓⠥⠝⠅⠜ ⠝⠚⠗⠊⠍⠑

⠓⠥⠝⠅⠗ ⠈⠏⠝ ⠎⠗ ⠈⠧⠩ ⠈⠗⠑⠯ ⠈⠺ ५-५ ⠾⠜ ⠅⠹⠜

⠜⠍ ⠰⠞ ⠈⠗⠊⠞ ⠅⠑⠇ ⠛⠑⠇ ⠈⠡⠊⠲ ⠅⠹⠜⠅ ⠜⠗ ⠇⠕⠅ ⠝⠊

⠡⠹⠊:-

१⠲⠅ ⠏⠊⠇ ⠑⠩ ⠈⠦⠗ ⠗⠜⠥⠞

२⠲⠥⠍⠑⠩ ⠍⠼ ⠈⠫⠇

३⠲⠗⠜⠍ ⠧⠊⠇ ⠜⠎ ⠎⠜⠓⠥

४⠲⠗⠜⠚⠙⠑⠧ ⠍⠼ ⠈⠫⠇

५⠲⠜⠉ ⠜⠗ ⠈⠼ ⠗⠜⠍⠜⠝⠝ ⠈⠙ ⠍⠼ ⠈⠫⠇

६⠲⠝⠝ ⠈⠙ ⠧⠊⠇ ⠜⠎ ⠗⠜⠽

⠿⠝⠿⠝⠜⠊⠞ ⠗⠓⠌⠑ ⠧⠜ ⠩⠜⠝⠈⠞⠑ ⠗⠓⠌⠑, ⠞⠓⠊⠝⠜ ⠎⠘ ⠩⠜⠝⠈⠞ ⠘⠑⠇⠲

⠁⠏⠝ ⠍⠰⠞⠧⠈⠽ editorial⠲staff⠲videha@gmail⠲com ⠏⠗ ⠏⠺⠜⠥⠲

३⠲⠏⠙⠈⠽ ⠨⠼⠈⠫

३⠲१⠲⠗⠜⠚ ⠅⠊⠩⠕⠗ ⠍⠊⠩⠈⠗-⠅⠕⠗⠕⠝⠜:⠅⠜⠇ !

३⠲२⠲⠜⠩⠔⠯ ⠁⠝⠉⠊⠝⠈⠓⠜⠗-२ ⠾⠜ ⠛⠚⠇

३⠲३⠲⠩⠈⠽⠜⠍ ⠃⠊⠓⠜⠗⠔ ⠍⠊⠩⠈⠗-⠓⠾⠈⠺⠔ ⠚⠜⠻

## ३⠲१⠲⠗⠜⠚ ⠅⠊⠩⠕⠗ ⠍⠊⠩⠈⠗-⠅⠕⠗⠕⠝⠜:⠅⠜⠇ !

⠗⠜⠚ ⠅⠊⠩⠕⠗ ⠍⠊⠩⠈⠗, ⠗⠊⠾⠜⠽⠗⠈⠫ ⠉⠔⠖ ⠚⠑⠝⠗⠇ ⠍⠌⠝⠑⠚⠗ (⠔), ⠃⠔⠲⠑⠎⠲⠑⠝⠲⠑⠇⠲(⠍⠥⠨⠈⠼⠜⠇⠽),

⠃⠜ ⠾ -⠣⠜ ⠾ ,⠎ ⠃ ⠎⠥⠝⠎⠜ ⠝,
⠉⠍⠅⠌ ⠜⠛⠊ ,⠙⠍⠅⠌ ⠍⠎⠜ ⠝⠲

⠃⠝⠈⠓⠅ ⠴⠊ ⠝⠛⠔ ⠅⠕ ⠗⠕ ⠝⠜ ⠅ ⠓⠜ ⠹,
⠴⠊ ⠅⠌⠅ ⠏⠈⠗⠜ ⠼ ,⠇ ⠛⠜ ⠅⠕ ⠝⠕ ⠇⠜ ⠹⠲

⠅⠕ ⠗⠕ ⠝⠜ ⠅'⠅⠕ ⠝⠕ ⠝⠑ ⠡⠇⠌⠅ ⠙⠃ ⠜ ⠊,
⠇⠕ ⠅⠅⠈⠗⠥⠙⠜ ,⠡⠊ ⠝⠊-⠡⠊ ⠝⠊ ⠨⠜ ⠊⠲

⠍⠜ ⠎⠈⠅ ⠎⠄ ⠚⠃⠇⠅ ⠍⠥⠓ ,⠇⠕ ⠅,
⠁⠎⠜ ⠧⠮⠜ ⠝ ,⠛⠑⠇⠹⠊ ⠏⠗⠇⠕ ⠅⠲

⠚⠛⠓ , ⠘⠑⠾⠃ ⠍⠕ ⠎⠅⠊ ⠇⠈ ⠎⠈⠏⠺⠜ ⠇ ⠍⠑,
⠅⠊ ⠡⠥ ⠃⠜⠄ ⠉⠇ ,⠜ ⠅⠊ ⠡⠥ ⠅⠜ ⠇-⠛⠜ ⠇ ⠍⠑⠲

⠏⠈⠗⠇⠽ ⠍⠉⠁⠕⠇⠅ ⠅⠕ ⠗⠕ ⠝⠜ ⠃⠑⠎⠔,
⠏⠓⠊ ⠇⠕ ⠎⠄ ,⠙⠕ ⠎⠗ ⠨⠑⠏ ⠍⠑,
⠣⠗⠓⠒⠈⠚ ⠏⠗⠊ ⠧⠜⠗-⠏⠗⠊ ⠧⠜⠗ ⠘⠑⠇,
⠜⠬⠝ -⠣⠗ ⠫⠳⠃⠇ ⠝⠑⠏ ⠍⠑⠲⠍⠑

⠨⠨⠻⠔ ⠘⠂ ⠛⠑⠇ ⠛⠍ ⠈⠓⠗⠜ ⠑⠇ ⠮⠜ ⠝,
⠅⠕ ⠊⠨⠑ ⠍⠑ ⠡⠳⠾⠇ ,⠩⠊ ⠩⠥⠅ ⠏⠈⠗⠜ ⠼⠲

⠁⠎⠈⠏⠺⠜ ⠇ ⠍⠑ ⠛⠑⠄ ⠾⠇ ⠍⠥⠗⠈⠙⠜
⠎⠃⠓⠅ ,⠇⠜ ⠛⠊ ⠛⠑⠇⠌ ⠘⠔ ⠻,
⠁⠰⠺⠊ ⠍ ⠺⠜⠄ '⠏⠁⠕⠇⠅ ⠅⠺⠑⠅⠕

⠍⠐⠗⠺⠅ ,⠃⠜ ⠇⠥ ⠍⠑ ,⠝⠙⠔-⠺⠔ ⠗⠲

editorial⠲staff⠲videha@gmail⠲com ⠏⠗ ⠏⠺⠜⠥⠲

३⠲२⠲⠜⠩⠔⠯⠈ ⠝⠉⠊⠝ ⠈⠓⠜⠗- २⠾⠜ ⠛⠚⠇

⠜⠩⠔⠯⠈ ⠝⠉⠊⠝ ⠈⠓⠜⠗

⠙⠳ ⠾⠜ ⠛⠚⠇

1

⠓⠍⠓⠔⠰ ⠨⠜⠇⠔ ⠎⠥⠰⠙⠗ ⠎⠥⠰⠙⠗
⠃⠜⠄⠇⠔ ⠙⠥⠝⠊⠽⠜⠄ ⠃⠜⠝⠗ ⠃⠜⠝⠗

⠓⠥⠝⠇⠗ ⠺⠑⠅⠜⠝⠜ ⠝⠕⠾ ⠅⠗⠳
⠎⠞⠈⠞⠜ ⠫⠕⠗⠔ ⠚⠊⠍⠈⠓⠗ ⠚⠊⠍⠈⠓⠗

⠗⠎⠈⠞⠜ ⠘⠑⠾⠇ ⠉⠊⠅⠈⠅ ⠝ ⠉⠥⠝⠍⠥⠝
⠏⠓⠊⠽⠜ ⠇⠑⠅⠊⠝ ⠏⠰⠉⠗ ⠏⠰⠉⠗

⠎⠘ ⠾⠜ ⠎⠏⠝⠜ ⠏⠥⠗⠃⠑⠨ ⠑⠇⠌
⠃⠜⠄⠅⠔ ⠎⠏⠝⠜⠜⠄⠉⠗ ⠅⠜⠚⠗

⠁⠍⠔⠗ ⠇⠛ ⠡⠹⠊ ⠛⠰⠛⠜ ⠺⠍⠥⠝⠜
⠡⠹⠊ ⠛⠗⠔⠃ ⠇⠛ ⠔⠰⠾⠜ ⠏⠜⠹⠗

⠎ ⠃⠏⠜⠄⠞⠊⠍⠑ 22-22-22-2 ⠍⠜⠞⠈⠗⠜⠅⠈⠗⠍ ⠁⠡⠊⠲
⠙⠳ ⠾⠜ ⠁⠇⠛-⠁⠇⠛ ⠇⠣⠥⠅⠑⠄ ⠙⠔⠗⠈⠣ ⠍⠜⠝⠇ ⠛⠑⠇
⠁⠡⠊⠲ ⠔ ⠃⠓⠗⠑ ⠍⠔⠗ ⠁⠡⠊⠲

2

⠁⠏⠝⠑ ⠅⠓⠇⠅ ⠜⠓
⠁⠏⠝⠑ ⠃⠥⠴⠇⠅ ⠧⠜⠓

⠁⠏⠝⠑ ⠍⠕⠝⠑ ⠏⠈⠗⠔⠞
⠁⠏⠝⠑ ⠍⠕⠝⠑ ⠫⠜⠓

⠁⠏⠝⠑ ⠃⠝⠇⠌ ⠮⠜⠗
⠁⠏⠝⠑ ⠇⠑⠇⠅ ⠹⠜⠓

⠁⠏⠝⠜ ⠜⠛⠳ ⠇⠕⠓
⠁⠏⠝⠑ ⠏⠜⠡⠳ ⠇⠜⠓

⠁⠏⠝⠑ ⠍⠗⠓⠍ ⠘⠑⠇
⠁⠏⠝⠑ ⠃⠝⠇⠌ ⠣⠜⠓

⠎ ⠃⠏⠜⠄⠞⠊⠍⠑ 22-2221 ⠍⠜⠞⠈⠗⠜⠅⠈⠗⠍ ⠁⠡⠊⠲
⠁⠏⠝ ⠍⠰⠞⠧⠈⠽
editorial⠲staff⠲videha@gmail⠲com ⠏⠗ ⠏⠺⠜⠥⠲
३⠲३⠲⠩⠈⠽⠜⠍ ⠃⠊⠓⠜⠗⠔ ⠍⠊⠩⠈⠗-⠓⠾⠈⠺⠔ ⠚⠜⠻

⠎⠈⠅⠳⠇ ⠅⠭⠇⠑⠚ ⠎⠃ ⠃⠰⠙ ⠏⠗⠇⠌
⠅⠜⠍ - ⠅⠜⠚ ⠎⠃ ⠘⠑⠇⠌ ⠺⠏
⠩⠈⠽⠜⠍ ⠃⠊⠓⠜⠗⠔ ⠍⠊⠩⠈⠗ ⠅⠓⠌⠞ ⠁⠡⠊
⠮⠈⠽⠜⠝ ⠎⠕⠰ ⠎⠥⠝⠥ ⠓⠍⠗ ⠛⠏
⠗⠜⠨⠳ ⠉⠜⠙⠗ ⠃⠜⠝⠈⠓⠳ ⠛⠜⠄⠞⠔
⠝⠌ ⠗⠜⠨⠃ ⠅⠞⠈⠞⠕ ⠥⠣⠜⠗
⠃⠜⠄⠉⠃ ⠅⠑ ⠁⠡⠊ ⠽⠑⠓ ⠥⠏⠉⠜⠗
⠅⠊⠑⠅ ⠞ ⠚⠜⠻ ⠜⠃
⠡⠕⠊⠗ ⠗⠓⠇ ⠛⠓⠥⠍⠝ ⠎⠝ ⠖⠥⠖⠅⠜⠗
⠚⠕ ⠗⠑ ⠓⠾⠈⠺⠔ ⠚⠗⠇ ⠓⠃ ⠜ ⠚⠜⠻
⠅ ⠗⠓⠇⠑ ⠁⠡⠊ ⠎⠃⠅⠑ ⠃⠔⠍⠜⠗⠲⠲

⠏⠓⠊⠇⠅⠜ ⠃⠜⠞ ⠅⠊⠡⠥ ⠪⠗ ⠗⠓⠌⠞ ⠡⠇
⠣⠗ ⠏⠊⠡⠥ ⠑⠅⠾⠜ ⠙⠇⠜⠝ ⠗⠓⠌⠞ ⠡⠇
⠙⠇⠜⠝ ⠏⠗ ⠣⠳⠗⠅ ⠕⠗⠊⠽⠜⠝ ⠗⠓⠌⠞ ⠡⠇
⠞⠔⠇⠜ ⠎⠰⠅⠈⠗⠜⠰⠞⠊ ⠎⠝ ⠏⠜⠃⠌⠝ ⠏⠗
⠉⠥⠗⠇⠜⠔-⠍⠥⠗⠓⠔ ⠇⠑ ⠚⠇⠏⠜⠝ ⠗⠓⠌⠞ ⠡⠇
⠜⠃ ⠝⠌ ⠕ ⠙⠇⠜⠝ ⠝⠌ ⠗⠓⠇ ⠕ ⠣⠳⠗
⠜⠃ ⠁⠏⠝⠕ ⠎⠇⠕⠅ ⠗⠓⠌ ⠡⠹⠊ ⠙⠳⠗
⠇⠪⠅⠊⠅⠞⠜ ⠅⠑ ⠘⠑⠇ ⠥⠚⠜⠗
⠍⠕⠃⠜⠊⠇ ⠜ ⠊⠝⠈⠾⠗⠝⠑⠾⠑ ⠞⠅
⠎⠍⠾⠇ ⠗⠓⠊ ⠛⠑⠇ ⠁⠡⠊ ⠏⠗⠊⠧⠜⠗
⠚⠕ ⠗⠑ ⠓⠾⠈⠺⠔ ⠚⠗⠇ ⠓⠃ ⠜ ⠚⠜⠻
⠅ ⠗⠓⠇⠑ ⠁⠡⠊ ⠎⠃⠅⠑ ⠃⠔⠍⠜⠗⠲⠲

-⠩⠈⠽⠜⠍ ⠃⠊⠓⠜⠗⠔ ⠍⠊⠩⠈⠗, ⠧⠗⠊⠭⠈⠺ ⠇⠑⠨⠜⠅⠜⠗,
⠎⠈⠝⠜⠞⠅⠕⠞⠈⠞⠗ (⠧⠜⠼⠊⠚⠈⠽), ⠗⠜⠣⠕⠏⠥⠗,
⠙⠗⠘⠰⠛⠜, ⠃⠊⠓⠜⠗ - 847239

⠍⠕⠲ 8743953128
⠁⠏⠝ ⠍⠰⠞⠧⠈⠽
editorial⠲staff⠲videha@gmail⠲com ⠏⠗ ⠏⠺⠜⠥⠲

४⠲ ⠧⠊⠙⠑⠓ ⠎⠳⠉⠝⠜ ⠎⠰⠏⠗⠈⠅ ⠁⠝⠈⠧⠑⠯⠼
⠎⠳⠉⠝⠜
१
"⠧⠊⠙⠑⠓⠅ ⠚⠔⠧⠊⠞ ⠎⠜⠓⠊⠞⠈⠽⠅⠜⠗-⠎⠍⠈⠏⠜⠙⠅ ⠜ ⠗⠰⠛⠍⠰⠉⠅⠗⠈⠍⠔- ⠗⠰⠛⠍⠰⠉-⠝⠊⠗⠈⠙⠑⠩⠅ ⠏⠗ ⠧⠊⠩⠑⠯⠜⠰⠅ ⠩⠐⠗⠰⠨⠇⠜"

Do not judge each day by the harvest you reap but by the seeds that you plant⠲
- Robert Louis Stevenson

⠲⠲⠲⠲⠲⠲⠲⠲⠲⠲⠲⠲⠲⠲⠲⠲⠲⠲⠲⠲⠲⠲⠲⠲⠲⠲⠲⠲⠲⠲⠲⠲
⠲⠲⠲⠲⠲⠲⠲⠲⠲⠲⠲⠲⠲

Videha: Maithili Literature Movement

⠧⠊⠙⠑⠓ ⠁⠏⠝ ३६९ ⠍ (०१ ⠍⠔ २०२३) ⠁⠰⠅⠍⠑ ⠍⠌⠹⠊⠇⠔ ⠇⠑⠨⠅ ⠁⠩⠕⠅ ⠏⠗ ⠜ ३७० ⠍ (१५ ⠍⠔ २०२३) ⠁⠰⠅⠍⠑ ⠍⠌⠹⠊⠇⠔ ⠇⠑⠨⠅ ⠗⠜⠍ ⠘⠗⠕⠎ ⠅⠜⠏⠻⠊ '⠘⠈⠗⠍⠗' ⠏⠗ ⠧⠊⠩⠑⠯⠜⠰⠅ ⠝⠊⠅⠜⠇⠞⠲ ⠧⠊⠩⠑⠯⠜⠰⠅ ⠇⠑⠇ ⠗⠉⠝⠜⠅⠜⠗/⠅⠇⠜⠅⠗ ⠁⠍⠔⠅ ⠅⠜⠚, ⠗⠉⠝⠜-⠎⠰⠏⠜⠙⠝, ⠎⠰⠎⠈⠍⠗⠼ ⠜ ⠁⠝⠈⠽ ⠗⠉⠝⠜⠎⠈⠉⠅ ⠅⠜⠗⠈⠽⠏⠗ ⠎⠘ ⠏⠈⠗⠅⠜⠗⠅ ⠗⠉⠝⠜ (⠎⠰⠎⠈⠍⠗⠼, ⠜⠇⠕⠉⠝⠜, ⠎⠍⠜⠇⠕⠉⠝⠜, ⠎⠍⠔⠟⠜ ⠜⠙⠊) ⠜⠍⠰⠞⠈⠗⠊⠞ ⠁⠡⠊⠲

⠁⠓⠜⠄ ⠁⠏⠝ ⠗⠉⠝⠜ ३६९⠍ ⠁⠰⠅⠅ ⠧⠊⠩⠑⠯⠜⠰⠅ ⠇⠑⠇ २४ ⠁⠏⠈⠗⠌⠇ २०२३ ⠮⠗⠊ ⠜ ३७०⠍ ⠁⠰⠅⠅ ⠧⠊⠩⠑⠯⠜⠰⠅ ⠇⠑⠇ ८ ⠍⠔ २०२३ ⠮⠗⠊ ⠧⠗⠈⠫ ⠖⠜⠊⠇⠍⠑ ⠔-⠏⠞⠈⠗ ⠎⠬⠈⠅⠑⠞ editorial⠲staff⠲videha@gmail⠲com ⠏⠗ ⠏⠺⠜ ⠎⠅⠌ ⠡⠔⠲

⠧⠊⠙⠑⠓ ⠁⠗⠧⠊⠝⠈⠙ ⠺⠜⠅⠥⠗ ⠧⠊⠩⠑⠯⠜⠰⠅

⠧⠊⠙⠑⠓ ⠚⠛⠙⠔⠩ ⠉⠝⠈⠙⠈⠗ ⠺⠜⠅⠥⠗ ⠁⠝⠊⠇ ⠧⠊⠩⠑⠯⠜⠰⠅

⠧⠊⠙⠑⠓ ⠗⠜⠍⠇⠕⠉⠝ ⠺⠜⠅⠥⠗ ⠧⠊⠩⠑⠯⠜⠰⠅

⠧⠊⠙⠑⠓ ⠗⠜⠚⠝⠝⠈⠙⠝ ⠇⠜⠇ ⠙⠜⠎ ⠧⠊⠩⠑⠯⠜⠰⠅

⠧⠊⠙⠑⠓ ⠗⠧⠔⠝⠈⠙⠈⠗ ⠝⠜⠹ ⠺⠜⠅⠥⠗ ⠧⠊⠩⠑⠯⠜⠰⠅

⠧⠊⠙⠑⠓ ⠅⠑⠙⠜⠗ ⠝⠜⠹ ⠉⠪⠮⠗⠔ ⠧⠊⠩⠑⠯⠜⠰⠅

⠧⠊⠙⠑⠓ ⠏⠈⠗⠑⠍⠇⠞⠜ ⠍⠊⠩⠈⠗ ⠏⠈⠗⠑⠍ ⠧⠊⠩⠑⠯⠜⠰⠅

⠧⠊⠙⠑⠓ ⠩⠗⠙⠊⠝⠈⠙⠥ ⠉⠪⠮⠗⠔ ⠧⠊⠩⠑⠯⠜⠰⠅

-⠛⠚⠑⠝⠈⠙⠈⠗ ⠺⠜⠅⠥⠗, ⠎⠍⠈⠏⠜⠙⠅ ⠧⠊⠙⠑⠓, whatsapp no +919560960721

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"⠧⠊⠙⠑⠓ ⠙⠈⠧⠜⠗⠜ ⠑⠅ ⠃⠑⠗⠍⠑ ⠅⠕⠝⠕ ⠑⠅⠾⠜ ⠎⠰⠎⠈⠹⠜⠅ ⠎⠍⠛⠈⠗ ⠍⠳⠇⠈⠽⠜⠅⠰⠝ ⠩⠐⠗⠰⠨⠇⠜"

Do not judge each day by the harvest you reap but by the seeds that you plant⠲

- Robert Louis Stevenson

⠹⠹⠹⠹⠹⠹⠹⠹⠹⠹⠹⠹⠹⠹⠹⠹⠹⠹⠹⠹⠹⠹⠹⠹⠹⠹⠹⠹⠹⠹⠹
⠹⠹⠹⠹⠹⠹⠹⠹⠹⠹⠹⠹⠹

Videha: Maithili Literature Movement

⠧⠊⠙⠑⠓ ⠁⠏⠝ ३७१ ⠍ (०१ ⠚⠳⠝ २०२३) ⠁⠰⠅⠍⠑ "⠍⠊⠹⠊⠇⠜ ⠎⠈⠾⠳⠫⠑⠰⠾ ⠽⠳⠝⠊⠽⠝

(…)"

१)

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३)

४)

५)

३७१ … २५ … २०२३ … editorial.staff.videha@gmail.com

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(१) … (२) … (३) … (४) … (५) … (६) … (७)

⠍⠊⠩⠈⠗ '⠏⠈⠗⠑⠍' ⠜ (८) ⠩⠗⠙⠊⠝⠈⠙⠥ ⠉⠪⠮⠗⠔
⠧⠊⠩⠑⠯⠜⠰⠅ ⠝⠊⠅⠜⠇⠝⠑⠈ ⠂⠁⠡⠊⠲
⠁ ⠓⠔ ⠎⠝⠈⠙⠗ ⠈⠏⠉⠑ ⠜⠺⠕ ⠎⠜⠓⠊⠞⠽ ⠈⠻⠇ ⠜⠗ ⠏⠗
"⠧⠊⠙⠑⠓⠳ ⠍⠗⠟⠗⠿ ⠈⠗⠜⠰" ⠙ ⠐⠗ ⠆⠇⠇⠜ ⠈ ⠟ ⠈⠫⠗ ⠈⠿⠫
"⠍⠗⠟⠗⠿ ⠈⠗⠜⠰" ⠜⠍ ⠔⠫ ⠈⠗⠊⠫ ⠂⠻⠇ ⠐⠜⠗⠓⠇ ⠈ ⠑⠊⠢
"⠧⠊⠙⠑⠓⠳ ⠍⠗⠟⠗⠿ ⠈⠗⠜⠰" ⠙ ⠐⠗ ⠆⠇⠜⠅ ⠧⠊⠧⠗⠼
⠟⠊⠍ ⠈⠟ ⠏ ⠈⠗⠅ ⠜⠗ ⠈ ⠑⠊⠆
(१) ⠊⠉ ⠁⠉⠤⠅ ⠇⠑ ⠅⠅ ⠳⠏⠗⠍⠑ ⠅⠗⠟⠗ ⠑⠅ ⠗⠉⠟⠜⠅ ⠜⠗
⠏⠗ ⠈⠏⠟ ⠍⠗⠟⠗⠿ ⠈⠗⠜⠰ ⠇⠊⠟⠜⠅ ⠊⠉⠁⠑⠜
editorial⠶staff⠶videha@gmail⠶com ⠏⠗ ⠏⠐⠇⠜ ⠔⠊⠅⠠
⠑⠟⠊⠢ ⠍⠗⠟⠗⠿ ⠈⠗⠜⠰ ⠇⠊⠟⠜⠅ ⠈⠧⠯⠊
⠔⠜⠍⠜⠟ ⠈⠻ ⠄⠑⠅ ⠍⠜⠔ ⠗⠓⠫⠢
(२) ⠧⠊⠙⠑⠓⠳ ⠜⠐ ⠗⠉⠟⠜⠅ ⠜⠗⠏⠗ ⠜⠐ ⠇⠑⠅⠅⠅ ⠟⠜⠍
⠍⠗⠟⠗⠿ ⠈⠗⠜⠰ ⠇⠊⠟⠜⠅ ⠇⠑⠇ ⠉⠻⠟⠊⠫ ⠅⠂ ⠗⠅⠗
⠔⠜⠗ ⠈⠧⠐⠟⠊⠅ ⠑⠗⠯⠼⠜⠅⠗⠫⠢
"⠧⠊⠙⠑⠓⠳ ⠍⠗⠟⠗⠿ ⠈⠗⠜⠰" ⠇⠊⠟⠜⠅ ⠟⠊⠁⠍⠆
(१) ⠍⠗⠟⠗⠿ ⠈⠗⠜⠰ ⠏⠳⠗ ⠈⠼ ⠗⠳⠏⠑⠄ ⠗⠉⠟⠜⠅ ⠜⠗⠏⠗
⠅⠑⠟ ⠈⠙ ⠈⠗⠊⠫ ⠓⠤⠁⠻⠢ ⠔⠜⠓⠊⠫⠈⠻ ⠁⠅⠜⠙⠑⠍⠔,
⠑⠟⠢⠃ ⠔⠢⠿⠔⠢ ⠜ ⠅⠊⠉⠤ ⠧ ⠈⠻⠅ ⠈⠫⠊⠿⠫ ⠗⠳⠏⠑⠄
⠇⠊⠇⠇ ⠍⠗⠟⠗⠿ ⠈⠗⠜⠰/ ⠃⠜⠻⠗⠿ ⠈⠗⠜⠰⠔⠍⠑ ⠇⠑⠅
⠔ ⠆⠔ ⠈⠍⠗⠜ ⠜ ⠧ ⠈⠻⠅ ⠈⠫⠊⠿⠫ ⠏ ⠈⠗⠔ ⠔⠿ ⠐⠗⠻⠊ ⠅⠻
⠗⠉⠟⠜⠅ ⠜⠗⠅ ⠃⠳⠟ ⠈⠟⠑ ⠈⠏⠟⠤⠜⠫ ⠈⠍⠤⠏ ⠈⠗⠙ ⠆⠔⠜
⠇⠊⠅⠔⠫ ⠑⠟⠊⠢ "⠧⠊⠙⠑⠓⠳ ⠍⠗⠟⠗⠿ ⠈⠗⠜⠰" ⠏⠔⠏⠜
⠧⠗ ⠈⠇ ⠈⠝ ⠅⠏ ⠏⠤⠻⠃ ⠜⠇ ⠔⠟ ⠗⠓⠫⠢ ⠏⠔⠏⠜ ⠧⠗ ⠈⠇ ⠈⠝
⠅⠏ ⠏⠤⠻⠃ ⠜⠇ ⠑⠳⠑⠟ ⠑⠅ ⠍⠜⠫ ⠈⠗ ⠿⠳⠗ ⠈⠟⠜⠍⠑⠧ ⠈⠿
⠁ ⠑⠊ ⠐⠻⠟ ⠅⠗⠟⠗ "⠗⠏⠑⠟⠊ ⠔⠿" ⠅ ⠜ "⠅ ⠈⠇ ⠗⠐⠊ ⠔⠿"
⠔⠑⠗⠔⠍⠟⠔ ⠟⠊ ⠓⠗⠊⠫ ⠑⠊ ⠜ ⠫⠅ ⠗ ⠅⠜⠗⠧ ⠑⠊ ⠫⠑
"⠗⠏⠑⠟⠊ ⠔⠿" ⠅ ⠜ "⠅ ⠈⠇ ⠗⠐⠊ ⠔⠿" ⠍⠑

(४) [illegible]

[illegible] (१) [illegible] (२) [illegible] (३) [illegible]

[illegible]

[illegible] ५ [illegible]

[illegible] २: [illegible]

[illegible]

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[illegible]

⠅⠜⠗⠼⠧⠩ ⠝⠌ ⠏⠈⠗⠅⠜⠩⠊⠞ ⠓ ⠎⠅⠇⠲ ⠌ ⠝⠧ ⠧⠊⠉⠜⠗⠅ ⠍⠥⠨ ⠈⠽⠘⠊⠰⠙⠥ ⠑⠝⠜ ⠁ ⠡⠊-

१) ⠓⠍ ⠑⠅⠾⠜ ⠅⠕⠝⠕ ⠇⠑⠅⠅ ⠧⠜ ⠅⠇⠜⠅ ⠜⠗⠏⠗ ⠑⠅ ⠜⠛ ⠈⠗ ⠜⠇⠕⠉⠝⠜ ⠇⠗⠃ ⠚⠅⠗ ⠃⠴⠿⠜ ⠍⠌⠏⠊⠇⠌ ⠁ ⠙⠇⠥⠜ ⠁ ⠠⠛ ⠈⠗⠑⠚⠠ ⠗⠓⠣⠒ ⠌ ⠏⠕⠙⠥⠊ ⠏⠓⠊⠇ ⠗⠒⠟ ⠠⠤⠃ ⠥⠅ ⠅ ⠑⠗ ⠗⠳⠏⠉⠑ ⠔⠣ ⠜⠏ ⠈⠗⠿⠜⠌ ⠗⠓⠣ ⠢⠑ ⠑⠇⠗ ⠏ ⠈⠗⠊ ⠰⠿ ⠎⠑⠓⠕ ⠜⠇ ⠑ ⠢⠑ ⠅⠌ ⠏⠗⠊⠌ ⠈⠛⠊⠣⠊⠏⠗ ⠝⠊⠗ ⠁ ⠇⠗ ⠅ ⠗⠣⠒

२) ⠌ ⠉⠂⠗⠰⠇⠇⠜⠉⠑ ⠎⠥ ⠅⠜⠿ ⠉ ⠰⠉ ⠈⠗ ⠿⠜⠙⠧⠏⠗ ⠅ ⠑ ⠰⠉ ⠈⠗⠊⠣ "⠝⠊⠣ ⠝⠧⠇ ⠎⠥ ⠅⠜⠿ ⠉ ⠰⠉ ⠈⠗ ⠿⠜⠙⠧" ⠑⠧ ⠅ ⠗⠜⠫⠙⠑⠧ ⠉ ⠰⠻⠇⠏⠗ ⠅⠑ ⠰⠉ ⠈⠗⠊⠣ "Rajdeo Mandal- Maithili Writer" ⠏ ⠈⠗⠅ ⠜⠉⠊⠣ ⠇⠑⠇ ⠁ ⠈⠠⠊⠒ ⠙⠥⠝⠓ ⠏⠕⠙⠥⠊⠅ ⠇⠕⠅ ⠜⠗ ⠈⠏⠼ ३१ ⠙⠊⠰⠉ ⠈⠃ ⠗ २०२२ ⠅ ⠑⠄ १११⠉ ⠎⠿⠗ ⠗⠜⠣⠊ ⠙⠔⠏ ⠫⠗⠿ ⠍⠑ ⠅⠑⠇ ⠿⠑⠇ ⠒

३)⠔⠛⠔⠄⠅ ⠱⠕⠽⠼⠜ ⠇⠑⠇ http://videha⠲co⠲in/investigation⠲htm ⠙⠑ ⠅⠔⠫ ⠗⠓⠠⠒

Rajdeo Mandal- Maithili Writer (Now with Supplement I & II)

⠝⠊⠣ ⠝⠧⠇ ⠎⠥ ⠅⠜⠿ ⠉⠝ ⠈⠙ ⠈⠗ ⠿⠜⠙⠧

⠝⠊⠣ ⠝⠧⠇ ⠎⠥ ⠅⠜⠿ ⠉⠝ ⠈⠙ ⠈⠗ ⠿⠜⠙⠧(⠅⠊⠙⠊⠇ ⠔⠿⠗)

-⠛⠫⠑⠝ ⠈⠙ ⠈⠗ ⠫⠜⠅ ⠥⠗, ⠎⠉ ⠈⠏⠜⠙⠅ ⠧⠊⠙⠑⠓, whatsapp no +919560960721

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⠧⠊⠙⠑⠓ ⠇ ⠈⠗⠭⠹⠅ ⠔⠣ ⠈⠿ ⠇ ⠊⠣ ⠈⠿

⠧⠊⠙⠑⠓ WWW⠲VIDEHA⠲CO⠲IN ⠎⠉ ⠈⠇ ⠝ ⠈⠵⠔ ⠎⠳⠉⠝⠜ ⠇⠑⠇ ⠈⠏⠝ whatsapp ⠝⠉ ⠈⠃⠗ ⠓⠉⠗

whatsapp no +919560960721 ⠏⠗ ⠏⠺⠜⠥, ⠕⠅⠗
⠏⠈⠗⠽⠕⠛ ⠍⠜⠞⠈⠗ ⠧⠊⠙⠑⠓ ⠎⠍⠈⠃⠝⠈⠮⠔ ⠎⠍⠜⠉⠜⠗
⠙⠑⠃⠜⠅ ⠇⠑⠇ ⠅⠑⠇ ⠚⠜⠑⠞⠲

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⠧⠊⠙⠑⠓⠅ "⠎⠜⠓⠊⠞⠈⠽⠊⠅ ⠘⠈⠗⠯⠈⠾⠜⠉⠜⠗
⠧⠊⠩⠑⠯⠜⠰⠅"

⠧⠊⠙⠑⠓ "⠎⠜⠓⠊⠞⠈⠽⠊⠅ ⠘⠈⠗⠯⠈⠾⠜⠉⠜⠗
⠧⠊⠩⠑⠯⠜⠰⠅" ⠇⠑⠇ ⠝⠊⠍⠈⠝⠇⠊⠨⠊⠞ ⠧⠊⠯⠽⠏⠗
⠜⠇⠑⠨ ⠔-⠍⠑⠇ editorial⠲staff⠲videha@gmail⠲com
⠏⠗ ⠜⠍⠰⠞⠈⠗⠊⠞ ⠁⠡⠊⠲

१⠲ ⠎⠜⠓⠊⠞⠈⠽, ⠅⠇⠜ ⠜ ⠎⠗⠅⠜⠗⠔ ⠁⠅⠜⠙⠍⠔ ⠄-

(⠅) ⠏⠥⠗⠎⠈⠅⠜⠗⠅ ⠗⠜⠚⠝⠔⠞⠊

(⠨) ⠎⠗⠅⠜⠗⠔ ⠁⠅⠜⠙⠑⠍⠔⠍⠑ ⠏⠌⠎⠃⠜⠅ ⠛⠑⠗-
⠇⠕⠅⠞⠜⠰⠞⠈⠗⠊⠅ ⠧⠊⠮⠜⠝

(⠛) ⠎⠞⠈⠞⠜⠛⠥⠾ ⠜ ⠁⠅⠜⠙⠍⠔ ⠅⠑⠗ ⠅⠜⠚ ⠅⠗⠃⠜⠅
⠞⠗⠔⠅⠜

(⠣) ⠎⠗⠅⠜⠗⠔ ⠎⠞⠈⠞⠜⠅ ⠡⠙⠈⠍ ⠧⠊⠗⠕⠮⠍⠑ ⠥⠏⠚⠇
⠞⠜⠞⠈⠅⠜⠇⠊⠅ ⠎⠍⠜⠝⠜⠰⠞⠗ ⠎⠞⠈⠞⠜⠅
⠅⠜⠗⠈⠽⠏⠙⠈⠮⠞⠊

(⠬) ⠁⠅⠜⠙⠑⠍⠔ ⠏⠥⠗⠎⠈⠅⠜⠗⠍⠑ ⠏⠜⠊ ⠖⠌⠅⠈⠾⠗⠄
⠍⠊⠹⠅ ⠃⠜⠽⠹⠜⠗ ⠈⠹

२⠲ ⠧⠈⠽⠅⠈⠞⠊⠛⠞ ⠎⠜⠓⠊⠞⠈⠽ ⠎⠰⠎⠈⠹⠜⠝ ⠜
⠏⠥⠗⠎⠈⠅⠜⠗⠅ ⠗⠜⠚⠝⠔⠞⠊

३⠲ ⠏⠈⠗⠅⠜⠩⠝ ⠚⠛⠞⠍⠑ ⠏⠎⠗⠇ ⠘⠈⠗⠯⠈⠾⠜⠉⠜⠗ ⠜
⠇⠑⠨⠅

४⠲ ⠍⠌⠹⠊⠇⠔⠅ ⠡⠙⠈⠍ ⠇⠑⠨⠅ ⠎⠰⠛⠺⠝ ⠜ ⠕⠅⠗
⠏⠙⠜⠮⠊⠅⠜⠗⠔ ⠎⠃ ⠓⠅ ⠜⠉⠗⠼

५⠲ ⠎⠈⠅⠳⠇-⠅⠭⠇⠑⠚⠅ ⠍⠌⠹⠊⠇⠔ ⠧⠊⠘⠜⠛⠍⠑ ⠏⠎⠗⠇

⠎⠜⠓⠊⠞⠈⠽⠊⠅ ⠘⠈⠗⠯⠈⠾⠜⠉⠜⠗⠅ ⠧⠊⠧⠊⠮ ⠗⠳⠏-

(⠅) ⠏⠜⠺⠈⠽⠅⠈⠗⠍

(⠨) ⠁⠮⠈⠽⠽⠝-⠁⠮⠈⠽⠜⠏⠝

(⠛) ⠝⠊⠽⠥⠅⠈⠞⠊

६⠲ ⠎⠜⠓⠊⠞⠈⠽⠊⠅ ⠏⠞⠈⠗⠅⠜⠗⠊⠞⠜, ⠗⠊⠧⠈⠽⠳, ⠍⠰⠉-⠍⠜⠇⠜-⠍⠜⠊⠅ ⠜⠇⠕⠅⠜⠗⠈⠏⠼⠅ ⠨⠑⠇-⠞⠍⠜⠩⠜

७⠲ ⠇⠑⠨⠅ ⠎⠃⠓⠅ ⠚⠝⠈⠍-⠍⠗⠼ ⠩⠞⠜⠃⠈⠙⠔ ⠅⠑⠗ ⠉⠥⠝⠜⠧ , ⠅⠌⠇⠑⠰⠫⠗⠧⠜⠙ ⠜ ⠞⠅⠗⠜ ⠏⠜⠡⠳⠅ ⠗⠜⠚⠝⠔⠞⠊

८⠲ ⠙⠇⠊⠞ ⠑⠧⠰ ⠇⠑⠨⠊⠅⠜ ⠎⠃⠓⠅ ⠎⠰⠛⠑ ⠘⠑⠙-⠘⠜⠧ ⠜ ⠕⠅⠗ ⠩⠕⠯⠼⠅ ⠧⠊⠧⠊⠮ ⠞⠗⠔⠅⠜

९⠲ ⠅⠕⠝⠕ ⠜⠝ ⠧⠊⠯⠽⠲

-⠛⠚⠑⠝⠈⠙⠈⠗ ⠺⠜⠅⠥⠗, ⠎⠍⠈⠏⠜⠙⠅ ⠧⠊⠙⠑⠓, whatsapp no +919560960721

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सूचना

१

"विदेहक जीवित साहित्यकार-सम्पादक आ रंगमंचकर्मी- रंगमंच-निर्देशक पर विशेषांक शृंखला"





Do not judge each day by the harvest you reap but by the seeds that you plant.

- Robert Louis Stevenson

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विदेह अपन ३६९ म (०१ मई २०२३) अंकमे मैथिली लेखक अशोक पर आ ३७० म (१५ मई २०२३) अंकमे मैथिली लेखक राम भरोस कापड़ि 'भ्रमर' पर विशेषांक निकालत। विशेषांक लेल रचनाकार/ कलाकर्मीक काज, रचना-संपादन, संस्मरण आ अन्य रचनात्मक कार्यपर सभ प्रकारक रचना (संस्मरण, आलोचना, समालोचना, समीक्षा आदि) आमंत्रित अछि। अहाँ अपन रचना ३६९म अंकक विशेषांक लेल २४ अप्रैल २०२३ धरि आ ३७०म अंकक विशेषांक लेल ८ मई २०२३ धरि वर्ड फाइलमे ई-पत्र सङ्केत editorial.staff.videha@gmail.com पर पठा सकै छी।

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"विदेह द्वारा एक बेरमे कोनो एकटा संस्थाक समग्र मूल्यांकन शृंखला"

Do not judge each day by the harvest you reap but by the seeds that you plant.

- Robert Louis Stevenson

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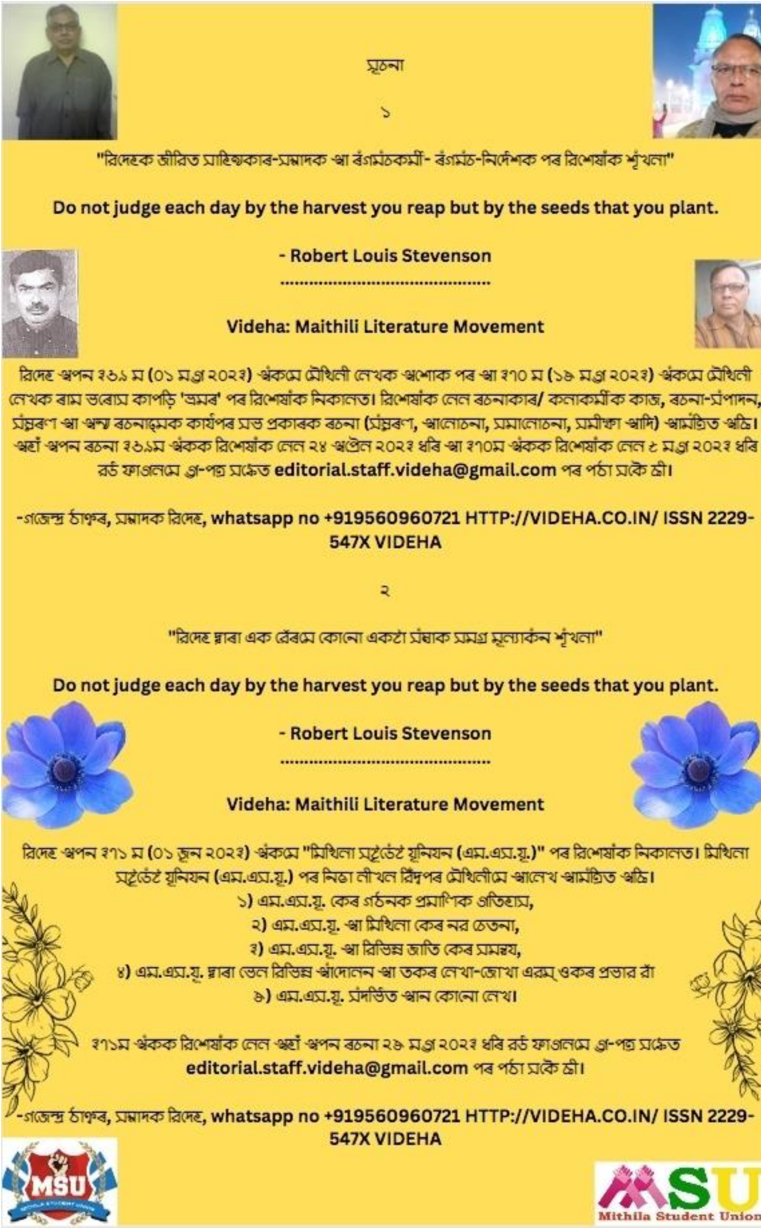
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विदेह अपन ३७१ म (०१ जून २०२३) अंकमे "मिथिला स्टूडेंट यूनियन (एम.एस.यू.)" पर विशेषांक निकालत। मिथिला स्टूडेंट यूनियन (एम.एस.यू.) पर निच्चा लीखल बिंदुपर मैथिलीमे आलेख आमंत्रित अछि।

१) एम.एस.यू. केर गठनक प्रमाणिक इतिहास,<br>
२) एम.एस.यू. आ मिथिला केर नव चेतना,<br>
३) एम.एस.यू. आ विभिन्न जाति केर समन्वय,<br>
४) एम.एस.यू. द्वारा भेल विभिन्न आंदोलन आ तकर लेखा-जोखा एवम् ओकर प्रभाव बा<br>
५) एम.एस.यू. संदर्भित आन कोनो लेख।

३७१म अंकक विशेषांक लेल अहाँ अपन रचना २५ मई २०२३ धरि वर्ड फाइलमे ई-पत्र सङ्केत editorial.staff.videha@gmail.com पर पठा सकै छी।

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সূচনা
১
"ৰিদেহক জীৱিত সাহিত্যকাৰ-সম্পাদক আ ৰংগমংচকৰ্মী- ৰংগমংচ-নিৰ্দেশক পৰ ৰিশেষাংক শৃংখলা"
Do not judge each day by the harvest you reap but by the seeds that you plant.
- Robert Louis Stevenson
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Videha: Maithili Literature Movement
ৰিদেহ অপন ৩৬৯ ম (০১ মই ২০২৩) অংকমে মৈথিলী লেখক অশোক পৰ আ ৩৭০ ম (১৬ মই ২০২৩) অংকমে মৈথিলী লেখক ৰাম ভৰোস কাপড়ি 'ভ্ৰমৰ' পৰ ৰিশেষাংক নিকালত। ৰিশেষাংক লেল ৰচনাকাৰ/ কলাকৰ্মীক কাজ, ৰচনা-সংপাদন, সংপ্ৰেষণ আ অন্য ৰচনাত্মক কাৰ্যপৰ সভ প্ৰকাৰক ৰচনা (সংস্মৰণ, আলোচনা, সমালোচনা, সমীক্ষা আদি) আমংত্ৰিত অছি। অহাঁ অপন ৰচনা ৩৬৯ম অংকক ৰিশেষাংক লেল ২৪ অপ্ৰৈল ২০২৩ ধৰি আ ৩৭০ম অংকক ৰিশেষাংক লেল ৫ মই ২০২৩ ধৰি ৰৰ্ড ফাএলমে ঈ-পত্ৰ সংকেত editorial.staff.videha@gmail.com পৰ পঠা সকৈ ছী।
-গজেন্দ্ৰ ঠাকুৰ, সম্পাদক ৰিদেহ, whatsapp no +919560960721 HTTP://VIDEHA.CO.IN/ ISSN 2229-547X VIDEHA
২
"ৰিদেহ দ্বাৰা এক ৰৰ্ষমে কোনো একটা সংস্থাক সমগ্ৰ মূল্যাংকন শৃংখলা"
Do not judge each day by the harvest you reap but by the seeds that you plant.
- Robert Louis Stevenson
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Videha: Maithili Literature Movement
ৰিদেহ অপন ৩৭১ ম (০১ জুন ২০২৩) অংকমে "মিথিলা স্টূডেংট য়ূনিয়ন (এম.এস.য়ূ.)" পৰ ৰিশেষাংক নিকালত। মিথিলা স্টূডেংট য়ূনিয়ন (এম.এস.য়ূ.) পৰ নিচা লীখল বিংদুপৰ মৈথিলীমে আলেখ আমংত্ৰিত অছি।
১) এম.এস.য়ূ. কেৰ গঠনক প্ৰমাণিক ঐতিহাস,
২) এম.এস.য়ূ. আ মিথিলা কেৰ নৱ চেতনা,
৩) এম.এস.য়ূ. আ ৰিভিন্ন জাতি কেৰ সমন্বয়,
৪) এম.এস.য়ূ. দ্বাৰা ভেল ৰিভিন্ন আংদোলন আ তকৰ লেখা-জোখা এৱম্ ওকৰ প্ৰভাৱ ৰাঁ
৫) এম.এস.য়ূ. সংদৰ্ভিত আন কোনো লেখ।
৩৭১ম অংকক ৰিশেষাংক লেল অহাঁ অপন ৰচনা ২৬ মই ২০২৩ ধৰি ৰৰ্ড ফাএলমে ঈ-পত্ৰ সংকেত editorial.staff.videha@gmail.com পৰ পঠা সকৈ ছী।
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